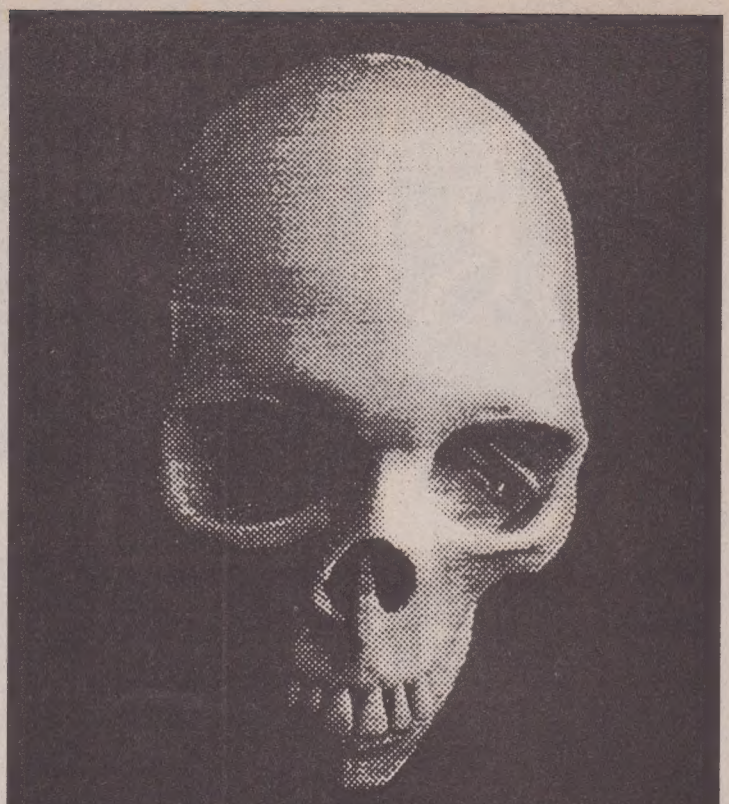
BEN IS DEAD

X=ART

The Last Saturday of the Decade!
Grand Re-opening Dec. 30! 10 pm - 4 am
at **2nd Coming** 850 S. Bonnie Brae
RED TEMPLE SPIRITS
DEATH RIDE 69 *(special tribal jam set)*
STEREOTAXIC DEVICE
+ performance art + INFO:(213) 960-4321



HELTER SKELTER

FRIDAY DECEMBER 15
CHRISTIAN DEATH

warsaw cocktail

★ SPARKLING
★ REFRESHING
★ SATISFYING

gaslight
dec. 15

COMING SOON: MOSCOW HAPPY HOUR!!!!!

CREDITS

EDITOR/PUBLISHER
DARBY

ASSISTANTS/PASTE UP
BEN & COOKIE

TYPESETTING & LAYOUT
DARBY

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More contributor names throughout!

AD RATES and SIZES:
1/9 page: (2.5" x 3.25" down) $25
1/6 page: (2.5" x 5" down) $35
1/4 page: (3.75" x 5" down) $45
1/3 page: (5"x5" or 2 .5"x10" down) $60
1/2 page: (7.5" x 5" down) $75
1 page: (7.5" x 10" down) $150

ADS FOR TWO ISSUES, PAID IN FULL, WILL RECEIVE A 10% DISCOUNT. SHORT TIME ONLY!

DEADLINES FOR ISSUE #9:
Camera Ready Ad copy in: January 31
Issue out: February 16

COVER ART: ROGER MEJIA

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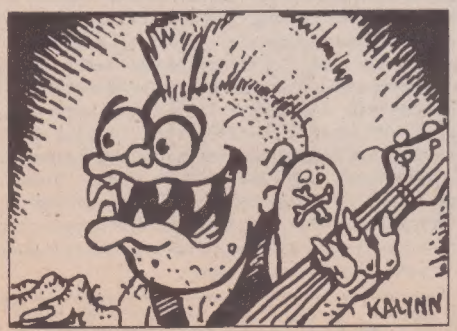
INFORMATION

- **We print 10,000 copies... they are free (though some are sold *outside* CA to pay mailing costs).**
- **Ads for issue #9 will not be excepted after the deadline, January 31st. If you are a club, promoter or your ad will cover last minute information, you can save ad space with a check and get the ad to us by February 10th (the latest).**
- **Clubs & promoters: 85% of all issues printed are distributed within the first 10 days of release.**
- **Make any & many checks out to BEN IS DEAD.**



BEN GETS BIGGER! (BETTER MAY FOLLOW?)
So, after 8 issues & over a year of living hell, we've finally been able to increase the size of this thing to 40pgs. That sounds pretty big & established no? (Actually it sounds like more work & less friends). (No, bigger & better do not necessarily go together - No high standards please).

WHERE'S BEN & WHY?
Look for BEN IS DEAD at all the cool stores & clubs that advertise with us, make a commotion (or call us) if they're out of stock, & if you can't find them there, then & only then should you even bother going to a store who doesn't financially support this threshhold of alternative LA music/culture. (Unless, of course, the store in question is too poor to advertise, then you shouldn't hold it against them). Otherwise, BEN survives by feedback so if you respond to an advertisers ad please do us a favor and tell them you saw it in BEN IS DEAD... (Send stamp for distribution list).

FUN FUN FUN, YOU YOU YOU & BEN IS DEAD
*Contrary to the opinion of everyone who's helped on this magazine (including myself), **this is fun.** FUN FUN FUN. So it's pick up new slaves time, like usual, as we need more help on typing, paste-up and perhaps one who can beg for ads (yes, personality and looks matter though they vary per store). I think it might be fun to have a "staff"... what-a concept. A "staff," meaning people to rely on (during deadlines) to do a multiple of publishing activities. Since we've admitted (see inside) that 1/3rd of the present BEN IS DEAD "staff" is actually a cat (Cookie - she makes me put her name in here), & that Kitty Beat, the only thing close to a "staff" member I've had (next to Ben & myself) is leaving this beloved state, maybe we can actually convince someone (anyone) that we need their help. So what if we're boring & have weak personalities? Think of all the other things YOU YOU YOU can gain by being on the BEN "staff." Tell your mom (she may subsidize your schooling), tell your friends (they may... I don't know), tell your grandchildren how hip you were when you were young, etc., etc. Hey, use it on your resume (that should be amusing). Anyway, there's no doubt BEN IS DEAD could offer YOU YOU YOU something in return for helping along its production. One last word of course, all of our staff members will be handsomly paid according to the profits made by this zine itself, which means a big zero in the pocketbook. (Think FUN).*

BEN GOES BULK OVER SUBSCRIPTIONS
Okay, I think I got this bulk mail thing down pat (ha). After spending a few hours sorting all the mail just to find out it all goes in one bag (mixed states) I immediately learned to love the whole bulk mail concept. Even though it initially cost $150 to get, bulk mail saved us about $40 already. Plus, like you may have already read somewhere in this magazine, this is FUN. Of course it is still new to me, and I'm slow getting the mailing list situated on the computer, so give me a fucking break if I'm a little late with your copy of this zine (&actually I've fallen behind on all mail, so please be patient). We're going back to an every-other-month schedule so I'll have more time to catch up. Subscribers: Please send in a change of address if you move, as mail will not be forwarded.

VERY IMPORTANT ADVERTISING NEWS
Okay, I want to make this perfectly clear. THE AD PRICES ARE ON THIS PAGE. If you move your eyes just a few inches left you'll see them, I swear. Yes, check it out right now -- I'll wait. HO HUM HO HUM. Did you see them? Now, if you've gone metric and these don't suffice, we can send you a spec sheet - just give us a call. Don't let our simplicity confuse you, go with it.

SUBSCRIPTIONS TO BEN...
Are $1.50 per issue (Canada add 75¢/Overseas add $1.00) ppd. A years subscription (6 issues) is $10.00 and will include all newsletters. (To get newsletters separately send a self addressed stamped envelope - they come out whenever). State which issue number you want to start with... Please wrap any money AND checks you send in. The post office workers are only poor human slaves for the government and can't help themselves when they tear open all of our mail that looks like it contains even close to printed greens. Don't tempt them to be dishonest!!!

RADIOACTIVE CLOUDS IN LOS ANGELES?
Hey, we were kinda thinking of doing a 3D cover for the next issue. Is that feesible (money-wise and using our same printer)? See we've got a shitload of red and blue 3D glasses left over from our 3D slide show (since we did it polerized instead - hey, it worked great). Oh well, if anyone has any ideas we're an acceptible unit for idea-leftovers. Thanks for your time and goodnight. (Oh & P.S. Did anyone else have any contact w/ radioactive clouds last month? - I'm serious).

WHY CALL THIS NUMBER?

BEN IS DEAD 960-7674

Because is doesn't cost $2.00 plus toll if any. Because you've got nothing better to do. Because you want to find out (or pass on) information about shows, clubs, events that may be happening in and around the LA. area.

COOKIE

I don't want to make a racket, but as editor I feel obligated to clear up some misconceptions concerning BEN IS DEAD. Contrary to the magazines title (& for any who don't already know), there is a real live Ben. He's pretty cool & all, but the thing is HE IS NOT the mastermind behind this magazine. Shocking but true. And what may be even more shocking is who actually provides the inspiration necessary to keep us going. A talk with some of our contributors reveals:

KITTY BEAT — *"To be perfectly honest, Cookie and I didn't hit it off at first. She was too critical of me. But in time I've come to value her opinion. I really wouldn't think of starting a new project without her input. That's one hip cat who does know shit from shinola. And those fashion hints, WOW!"*

MR BOHONUS — *"My tennis racket needs new strings. That cat hates me."*

WES — *"When I need to talk, there's Cookie, a friend who knows. The inspiration she gives is more than I could ever ask from any one. Her warmth and caring enables me to create and achieve my own querencia."*

IVY — *"I don't know Cookie so well, but I know Jesus and he does mashed potato."*

BEN — *"When I grow up I want to be just like her."*

E D I T - B O R I A L

Some BEN IS DEAD news to start. As you may have read or even noticed yourself, the magazine has increased in size by 8 pages, giving us a grand total of 40 pages for this issue, #8. Surprisingly we've gotten a lot more ads then usual (holidays probably) plus with the money made from the benefit show (read show reviews), BEN is a little more secure. AT LAST!

Anyway, on to a variety of topics... After a long time of trying to detach myself from the counter-productive effects of TV (physically/mentally), I am proud to announce that my TV's finally made it into the deepest unchartered territories of the walk-in closet (behind all the heavy stuff still unpacked from moving in two years ago -- just in case any brain-wanting-to-be-lazy impulses try to rebel). From the date of this writing I've been (happily) TV free for about 5 weeks. Sounds like a bad drug addiction in many ways:
I hated it but I did it.
I thought I had a clue (but you can't really stop it from brain-washing you, no matter how smart you are).
It wasted my time but I always had time for it.
It wasted my brain but I allowed it.

No, I'm not trying to draw my comparison in order to contribute to the BUSH anti-drug scam. (The War on Drugs may be as successful -$- as Nixon's WAR ON CANCER...). Actually, an LSD trip could be more productive than a day wasted on the tube. (Of course, as far as lose of brain cells goes, they'll have to run 1,000's of useless studies on animals to see how many you lose on LSD compared to the lose while sleep-watching TV). Does brain inactivity contribute to a lose of brain cells? I think it does. But, if I'm wrong, maybe these cells just go to cerebral-apathetic-hippyland where they vacation extensively.

Sunday, December 3

Rock, Reggae, R&B

Brain Cookies. KXLU-FM (88.9 mHz.)'s music talk show, with host Splat Winger, presents Concrete Blonde. 7-9:30.
Distorted Pony, Slug, Grinch, Ethyl Meatplow. Also, Static Effect, Stereotaxic Device, performance art, and 3-D slide slow. This "industrial 3-D extravaganza" is a benefit for L.A.'s best fanzine, *Ben is Dead*. XYZ, 9:30.
East/West, Saturn Over Sunset, Besty Something, Name Withheld. Whisky, 9:30.
Far Cry, Hoc[illegible] Leven. Breakaway, 8:30.
Jahmaka Inc. Two sets, plus reggae and soca DJs, dinner available. Kings[illegible] 12, 7.

Can you believe that. We didn't even pay them to print it! We're not even friends with anyone who works there! Hmmm, cool magazine that Reader is huh. LA Weekly has higher standards of the underground I guess.

And while the drug wars go strong (like their real concern is your health), the EPA/government keeps raising the level for (such unimportant things as) TOXIC WASTES, PESTICIDES, ETC, ETC. Ie; A government might realize, "Oooops, this nuclear plant is letting out radiation beyond what is the acceptable level for humans." Then it might be rectified with, "Hey, I got an idea. Let's change the level acceptable to humans and there will be no problem." That's easier to swallow if you don't live near a nuclear power plant, perhaps. But while they raise the human tolerance on paper is it really possible to raise humans tolerance to toxins? Is it possible in such a short time? So few generations? One generation? How about humans' tolerance for radiation? Are "straight out of the horror movies" human mutants going to be the fate for our future generations? Is that our fate already? Will we be better for it?

BEST POSTER FROM THE PRO-CHOICE RALLY
BUSH KEEP OUT OF MINE
BEST QUOTE FROM THE PRO-CHOICE RALLY
GEORGE BUSH MUST BE ABSOLUTELY FLIPPING OUT

Are chemicals to be the next addition to our Recommended Daily Allowance?

Some other things I was curious about:

Are the telephone lines really set up so when key words are spoken ("Kill Reagan" for example) you will automatically be recorded?

Here's a funny one. Disturbing? No, it's funny. My sister found out that everyone in our family (except her) is checked off in the government files as "CRAZY." Before deciding her fate they had the courtesy of asking her if she was CRAZY OR NOT, in which she replied that she was indeed, NOT CRAZY. I thought there'd be a Catch 22 involved in that *somewhere*? But no. Instead, she is the only person in our family who is not considered crazy. I'm glad I'm crazy. I think. Though I'm sorta curious as to why. But seriously guys, I wish you'd give my sister a closer look.

Someone called me a militant feminist the other day. I was never labeled as one before, (either militant or feminist). The discussion in which this occurred consisted of a snide comment I made referring to douches as a sick man-devised creation. Possibly too offensive, but I just couldn't imagine a women creating a device to stick chemicals and such up "theirs" so they could smell like flowers or cherries. "Oh mom, I love that fresh Masingel feeling." It's not like a woman can easily stick her head between her legs to fully enjoy that "cherry feeling." These (women-made?) douches are harmful for women — go ahead, ask you're gynecologist... Oh, wait, if your gyno was at a once comfortingly inexpensive "LA Women's Health Clinic" it may be closed down or it'll take too long to get an appointment now thanks to Bush and Co. and their campaign to help the poor get poorer (financially/physically). Well, here's a tip, take a shower instead. If you're boyfriend/girlfriend likes to suck cherries tell him/her to do so at his/her own expense. Anyway, I'm still not sure about this militant feminist thing, but no doubt prior research on the subject could have backed that *feminist* remark and I may not have sounded so *militant*.

Deadlines are boring. That's all. Cookie Rules. -Darby.

NEXT ISSUE: CHECK OUT AL FLIPSIDE FRONTAL NUDITY.

You can toss your rock 'n' roll hair

HARROD'S!

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Hair Design
for the Look
You Want—
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and Style

IMAGE DESIGN
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Call for Our 2 for 1 Special
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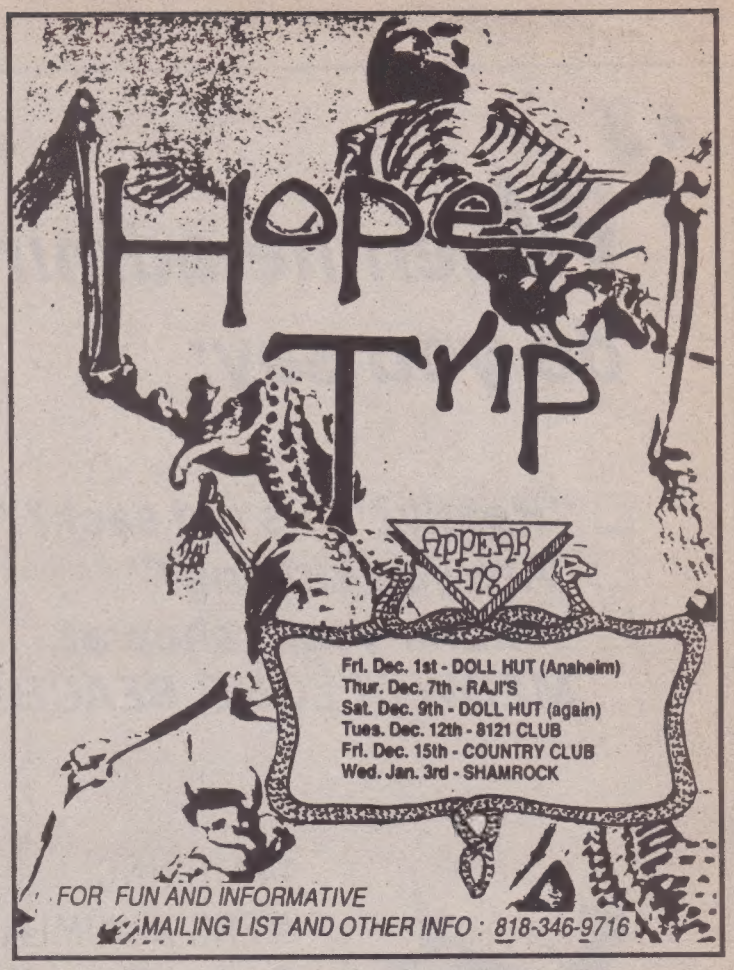

Hope Trip
APPEAR
Fri. Dec. 1st - DOLL HUT (Anaheim)
Thur. Dec. 7th - RAJI'S
Sat. Dec. 9th - DOLL HUT (again)
Tues. Dec. 12th - 8121 CLUB
Fri. Dec. 15th - COUNTRY CLUB
Wed. Jan. 3rd - SHAMROCK
FOR FUN AND INFORMATIVE
MAILING LIST AND OTHER INFO : 818-346-9716

#3

When he admires your dress, do you say:

- ☐ *"Really? This old sack?"*
- ☐ *"Are you kidding?"*
- ☐ *"Thank you, I shop at MEOW of LONG BEACH!"*

AS SEEN ON TV

Meow

Better Styles
for
Better Living

©MEOW 1989

FEATURING
MENS & WOMENS...
Original Never Worn clothing
from the 1940's,
50's and 1960's.
Vintage too!

2210 East Fourth Street
in LONG BEACH
Open Tuesday thru Saturday
12 Noon–6PM
PLEASE PHONE
HEmlock 8-8990

LETTERS

JUST A MUSIC FAN

Darby, et al,

I've been reading a great deal about the pay-to-play controversy in many publications, including yours. I picked up my copy of the BID No Pay-To-Play booklet and read it cover to cover. "Great," I thought. "I don't own a club, I'm not in a band, I don't manage a band — I'm just a fan."

After much thought, I've come up with some ideas. You said to write to you, so here goes — if I'm off the mark, just tell me! I know I'm not the only one wondering what fans can do to help.

First — if there is a band or a style of music you like, go see the shows! Don't complain that the venue is too far away or that you are tired. Get on mailing lists for your favorite bands and then don't let them waste their money on your postcard, Go!! Many is the time I've heard people say "Oh, too bad they broke up. I really liked them. I only saw them once, but..." Read the L.A. WEEKLY, read the freebies, plan your clubbing around the music. Don't just blindly go to the same club on the same day week after week and accept what they offer. Support the bands!!

Second—if you're really a friend of a particular group, be a friend! Cough up the money to pay at the door and quit begging to be on the guest list! Everyone who enters free takes money out of the bands pocket. The guest list should be reserved for spouses and roadies, both of whom earn their right to see a free show. (I went to a club on Tuesday to see EX-VOTO. The place had thirty or so people in it, not too bad for a Tuesday, but I found out later that of the thirty or so, three had paid. The club made $15.00 that night. Needless to say, the bands were not paid, though both EX-VOTO and TEPID RAIN performed anyway. And Orange County is probably going to lose another alternative venue). Don't cry about how poor you are! It doesn't seem to stop the bar from being crowded. And if you're really broke, save up to pay to see the groups you really love. Don't abuse the generosity of your "friends" in the band.

The conclusion I have come to is that what a fan can do is SUPPORT the scene. I guess finding support for the arts is difficult, no matter what art we're talking about, but we fans can make a difference.

After all, if one reads between the lines of the articles about pay to play, the truth becomes obvious—fan support is crucial. Without it, on a personal and individual basis, pay-to-play came into existence. With it, pay-to-play won't need to exist.

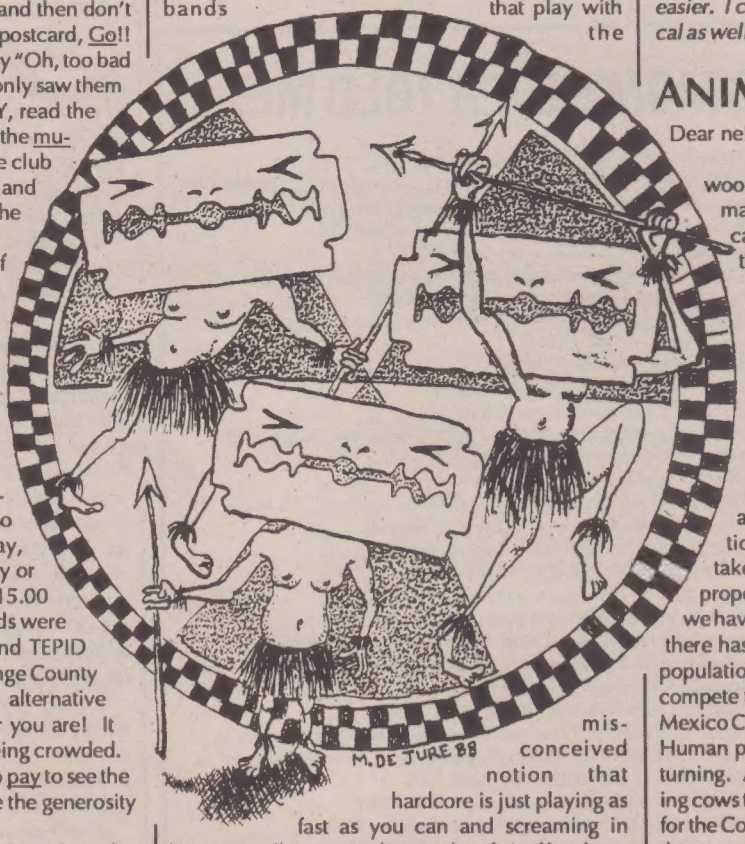
The bands have to do what they have to do. The club owners have to do what they have to do. Now we have to do something, too! Get off your ass, get off the guest list and let's support the music!

Sincerely, Meg Reed
267 Corona "C," Long Beach, CA 90803

COLLISION ANNOYED

Dear BID readers,

This is Major Collision, guitarist for RHYTHM COLLISION. I'm writing in regards to the interview we did for issue #7, for which we've received numerous letters asking us why we hate hardcore. These letters completely annoyed us because of the fact that we don't hate hardcore. In fact, we listen to hardcore bands quite often. What we meant to say was that we don't like bullshit hardcore, i.e. bands that play with the



misconceived notion that hardcore is just playing as fast as you can and screaming in lyrics. Needless to say, there's a lot of good hardcore bands around that play good music and that's what we like. I guess the bottom line is that when given a choice between noise and music, we'll take music every time.

Anyway, I hope this clears things up.
Cheers M.C.

POLITICS AND MUSIC

Hello Darby,

Here's more submissions and a copy of a little thing I do called "It's Splatter," hope you get off on it. BID #7 is cool, I like it alot more then #6. The letter by the kid ragging on communism was goofy, but I suppose you gotta let him air his misconception. It's not that I don't wanna hear about politics, it's just not always a good mix between bands and world decay. That's my little opinion, not intended to offend. The local mess, pay to play, is handled very well. I'm impressed by the stand you're taking. You got something done! I don't care if you print this letter or not, I'm just trying to push a little art.

Thanx, Marcel De Jure
4122 Prospect St. LA, CA 90027

I'd love to ignore politics, they're boring. Maybe when politics only effect the politicians it'll be easier. I consider the pay-to-play issue to be political as well; The politics of music. Thanks for the art.

ANIMAL LEFTS

Dear neB,

In response to Debbie Martin of Hollywood CA, I guess doing your own little part to make your opinion more clear is all anyone can ask of you. However, people who don't think ahead can really piss me off! This issue of animal rights and subsequent vegetarianism seems to me to be a lousy reason to be a vegetarian. On one side of the coin I would like to meet someone who has eaten nothing but vegetables for half her life. At first I'm sure it would be a little different, her skin would be softer, maybe her smell. On the other hand what exactly is she promoting by denouncing animal "atrocities?" Animal "over population?' Have all these "animal advocates" taken a look around the world and seen the proportion of cats to humans or figured out that we have been breeding cattle for so long now that there has got to be a constant relation of cattle to population growth. The way that cats and rats compete for domination of the streets in places like Mexico City and Naples, Italy, far outnumbering the Human population (that's capital "H") is stomach turning. And let's face it, we're genetically breading cows these days. Granted there is a lot to be said for the Conrad Lorenz's and the Dianne Fosey's and the protection of endangered species. Personally I'm not one to mess with history. People have been eating such a wide variety of foods for so many centuries and in so many different cultures that I find it hard to deny my tastebuds of all that experience. If Debbie doesn't like the thought of a cow being held in place by two walls that mechanically close in while a thin rod jabs it between the eyes killing it instantly and fairly painlessly, aside from the trauma of the ordeal, then she can go live in India where they worship the ground a cow walks on.

Before I get too far off track, the real point of my

LETTERS LETTERS

bashing poor Debbie's beliefs is that "animal rights" is a ridiculous idea. We can't set up a political bureaucracy to judge where each animal stands in society. Let's work on the big problems like huger, peace, animal preservation, (Preservation meaning protection of endangered species) and pollution for christ-sake! If we don't all get it together soon this world is going down the shiter. We need to work! Together! If you or anyone else wants to talk more you can find me at Pink's having a double cheese.

And that's my beef, Max

Dear xaM,

Wow, your letter was so straight-forward. We're glad that you took the time to share your views with us. However since you seem to be so adamant on this subject, I thought it might be nice to give you some facts so you can back up your argument with some truth.

About the horrifying "animal over-population" thing that's got you so worked up, DON'T WORRY, it's not a major threat. Animal rights activists don't have any qualms with neutering if there is a problem. To control the rats you'd have to work on cleaning the cities. Most cattle are production line bred to meet the human (that's lowercase "h") overpopulation needs. Also, not using mice, rats, cats, dogs etc. in laboratories will not ad to the animal population. Lab animals are also bred on farms. If there is no demand for them then they won't be "produced."

As for denying your tastebuds, most of the food indigenous to different cultures is based on grains, vegetables and cheeses. So why eat the same old modern pork, beef and chicken. It's usually the sauces and the breadstuffs that give you the most feel for a cultures tastes and since they were rarely served with meat, I don't see your problem.

Your "death of a cow" description is so off mark as too be almost funny. The slaughterhouse you describe exist only in the literature of the cattle ranchers. Actually, a cow is led up a ramp where it is stunned by a blow on the head and then has it's throat slit. For kosher meats (like those at Pink's) it's a bit bloodier. The steer is put on an overhead conveyer system by a chain wrapped around one foot. Since a steer weighs between 1800-2000 lbs, it's joint's are torn from the socket. It hangs that way for 5-10 minutes making it's slow jerky way down the line. Still fully conscious, it's throat is slit and it slowly bleeds to death. Not the sanitary procedure you imagined, is it?

I'm glad you draw the line at endangered species. It's too bad an animal has to be almost wiped out before you'll let yourself care. You might try "thinking ahead" and considering the animals that might be next on the list or you might just try thinking.

Your beef is in my Amazon, Kitty Beat

Max,

I don't mean to have two of us vegi kinds ganging up on you all in one issue but there were a few things I also wanted to bring up. The way you contradicted yourself is my focal point, as so many others perceive this issue with the same questionable response. You're opposed to animal rights/vegetarianism but state, "Let's work on the big problems like hunger, peace... and pollution for christ-sake!" I agree with you. These problems must be dealt with.

*#1 - **HUNGER.** If the grain normally used to feed factory farm animals was used for human consumption we would be able to feed the starving people in this world.*

*#2 - **PEACE.** HARMONY. TRANQUILITY. A STATE OF FRIENDLINESS. THE SLAUGHTER OF INNOCENT ANIMALS. (Remember that Sesame Street song: "Which of these things don't go together, which of these things just doesn't belong...)"*

*#3 - **POLLUTION.** The extremely large amounts of grain needed to graze these animals has drastically contributed to the destruction of the rain forests which supply the earth with a large percent of oxygen. Because they are destroying the rain forests for cattle (which also ends the lives of many endangered species) and we continue to burn carbon dioxide emitting fossil fuels, we will see a global atmospheric warming. (This warming will turn many lands into desserts, useless for farming and no doubt uncomfortable for living). Scientists do not have enough information to predict or plan for this warming, but considering past climate changes, many fear it will come in jumps and coping with this type of change will be difficult. (At the rate it tis going, shortly after the year 2000 much of these forests will be gone). (God, I sound like a regurgitating soap-opera star gone spokesperson).*

Besides that, the shit from the great amounts of factory farm animals is a major pollutant. Also that we waste so much water just to feed the animals (compared to the amount we need to grow foods) is ridiculous.

There are more, but that should be enough. Basically it's a conflict between materialistic values, personal pleasures (including you're all important taste buds of course) and honestly caring. (Let's face it, there's a good chance we'll be dead by the time the earth is completely fucked).

With the economy in mind, have fun at Pink's,
Darby

People PLEASE, stop sending chain letters, they're bringing me down in a big way. Also, our letters column is shrinking due to a lack of _____. (Fill in the blank and send it in, thanks).

MORE THINGS MOM NEVER TOLD ME...

Human population of the United States: **243,000,000**
Number of human beings who could be fed by the grain and soybeans eaten by U.S. livestock: **1,300,000,000**
Percentage of protein wasted by cycling grain through livestock: **90**
Pounds of grain and soybeans needed to produce 1 pound of feedlot beef: **16**
Number of children who starve to death every day: **40,000**
Number of pure vegetarians who can be fed on land needed to feed 1 meat-eating person: **20**
Number of people who will starve to death this year: **60,000,000**
Number of people who could be adequately fed by the grain saved if Americans reduced their intake of meat by 10%: **60,000,000**
User of more than half of all water used for all purposes in the U.S.: **Livestock production**
Water needed to produce 1 pound of wheat: **25 gallons**
Water needed to produce 1 pound of meat: **2,500 gallons**
Cost of hamburger if water used by meat industry was not subsidized by U.S. taxpayers: **$35/pound**
Number of U.S. medical schools: **125**
Number of U.S. medical schools with a required course in nutrition: **30**
Training in nutrition received by average U.S. physician during 4 years of medical school: **2.5 hours**
How frequently a heart attack strikes in the U.S.: **Every 25 seconds**
How frequently a heart attack kills in the U.S.: **Every 45 seconds**
Most common cause of death in the U.S.: **Heart Attack**
Risk of death from heart attack by average American man: **50%**
Risk of death from heart attack by average American pure vegetarian man: **4%**
Amount you reduce heart attack risk by reducing consumption of meat, dairy products and eggs 50%: **45%**
Amount you reduce heart attack risk by reducing consumption of meat, dairy products and eggs 100%: **90%**
Rise in blood cholesterol from consuming 1 egg per day: **12%**
Rise in heart attack risk from 12% rise in blood cholesterol: **24%**
Hollywood celebrity paid by Meat Board to tout beef as "Real food for real people": **James Garner**
Medical event experienced by James Garner in April 1988: **Quintuple coronary artery bypass surgery**
Pesticide residues in the U.S. diet supplied by meat: **55%**
Pesticide residues in the U.S. diet supplied by dairy products: **23%**
Pesticide residues in U.S. diet supplied by vegetables, fruits and grains: **11%**
Percentage of U.S. mother's milk containing significant levels of DDT: **99%**
Percentage of chlorinated hydrocarbon pesticide residues in American diet attributable to meats, dairy products, fish and eggs: **94%**
Original actor to play Ronald McDonald: **Jeff Juliano**
Diet now followed by Jeff Juliano: **Vegetarian**
Percentage of total antibiotics used in U.S. fed routinely to livestock: **55**
Percentage of staphylococci infections resistant to penicillin in 1960: **13**
Percentage of staphylococci infections resistant to penicillin in 1988: **91**
Response by European Economic Community to routine feeding of antibiotics to livestock: **Ban**
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(Excerpts from *Diet for a New America* - 1987)

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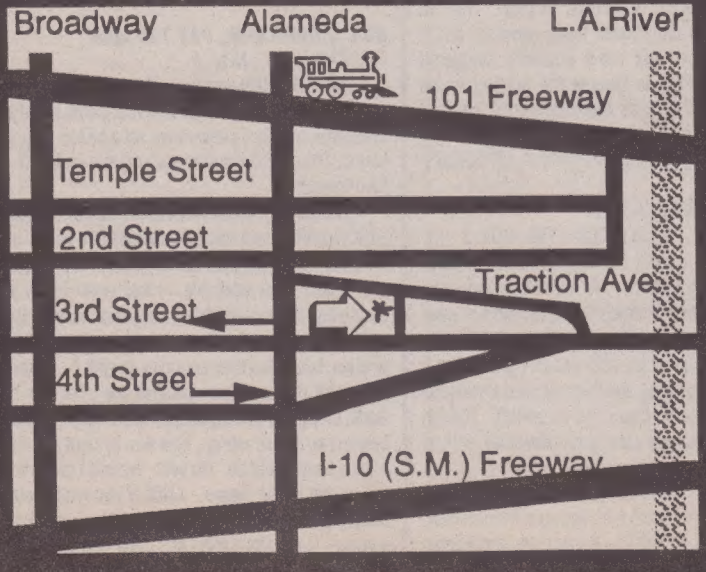

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SHOW REVIEWS

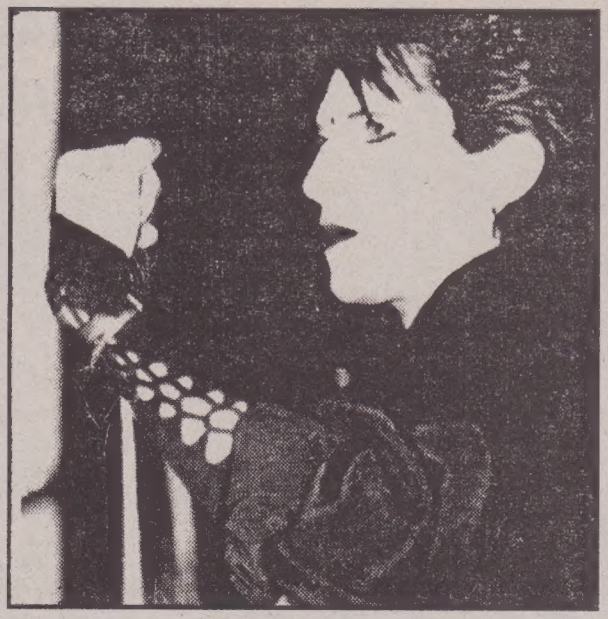
Wow, if I knew that no one was writing show reviews for this issue I would have baked a cake. No, perhaps I would have invested in a cheap Kodak Instamatic... maybe a real car. Before I start this, I just want everyone to know what hell it's been trying to get this issue together. Actually, any pictures that appear in this issue were no doubt begged for, gracefully. At this point, which is Saturday, November 25th (less than 2 weeks before press time), I have absolutely no photo's (nor show reviews from anyone besides myself — yes, I'm a little worried) and because VW Bugs are a drag when it counts, there was a very minimal amount of shows which I was able to attend. -DARBY

CHRISTIAN DEATH

HOLLYWOOD LIVE • SUN., OCT. 29

A shamble of a review for a shamble of a show. The time: around Halloween. The place: Hollywood Live and a cast of thousands. The band: The original CHRISTIAN DEATH with founder Rozz Williams in tow.

I should have smelt the urine in the air that night and stayed home, but for some strange reason the prospect of seeing Rozz back up in front of the original L.A. death scene vehicle intrigued me. Perhaps I should have gotten the clue after almost being smashed during a skinhead fight that erupted outside the club's doors. If I had only listened to Darby with her God-I-hate-reunion-shows attitude... But I didn't and forged straight into a disaster waiting to happen. But let me stick to the facts. I arrived at the club shortly after the first band had vacated the stage and the headlined crew was busy setting up. The wait turned to an hour and the crowd, in the hot boiler room, was turning nasty. Petty fights broke out every ten minutes or so, the stench of tension becoming unbearable. What the hell was all the fuss? After all, this was a CHRISTIAN DEATH reunion, not the N.Y. DOLLS. It seemed like another hour before the covenant band took their places on the sparsely lit stage. I was thrown for a loop by Rozz's appearance: I mean, where was the shaved and dyed radical of earlier years? This Rozz was so... yuppie. I swear he looked just like 'Balkie' on the 'Perfect Strangers' sitcom. But I'm no Mr. Blackwell, so I'll drop the fashion stabs and get on with the review. The band was surprisingly tight, drawing off the first album ("Theater of Pain") with ease. The same heart and soul was put into each song as if those golden death years were just yesterday. Rozz was noticeably nervous, chugging beer and trying hard to play his old part. Soon after the third number he fell into a groove that seemed to ease the pre-show tensions and my personal intuition of impending doom. Spoken too soon, because about this time some knucklehead stage hand thought it appropriate to pull the backing curtain closed, disregarding the fact it only pulled a third of the way. For the duration of the show CHRISTIAN DEATH put their best forth unaware of the comical effect the curtain being pulled partially open and closed was creating.



ROZZ OF CHRISTIAN DEATH

Maybe it was that combined with a full moon that was the blame for finally driving the crowd over the edge. Fights broke out around a now-churning slam-pit. Stage divers knocked over mics and tugged at Rozz. The scene had turned nasty and my instincts of fear had returned. This was no longer an old-timers get-together but chaotic anarchy. The guitarist became pissed-off at the barrage of stagedivers pushing him around like a bozo punching bag, and after only an hour or less of CHRISTIAN DEATH, he refused to play. With no warning, house lights came up and a dazed but rabid audience staggered outside to resume the fighting in the parking lots surrounding the club. I made it back to my crib in time to swear off heavy religion altogether. (SPECIOUS)

LISA SUCKDOG & MUSCULAR GENTLEMAN

GEKO, SHROUD

HELTER SKELTER • FRI., NOV. 3

Caught the last four songs... close but lost me. A repetitious industrial sound in which the vocals did not seem to fit. Didn't make it near enough to the stage to see who was doing what but it seems this band's comprised of two girls (one on bass, one on guitar). Though this time around uninteresting, will try again later.

"We're sorry, what did you expect," was a quote from a song of the next band up, SHROUD. A one man, one woman team whose basic live soundtrack is a soundtrack. The male sung vocals, at points off key, were too new wave (for this crowd), though it would have been eaten up seven years ago and may even have its place in certain clubs and cities today. Aside from the outdated musical sounds, there are enough interesting properties to the point where I wouldn't as quickly disregard the recordings this band may produce. But, as far as their live show goes, it could use some work. (When the tape player went through minor technical difficulties you could really see it full face). (DARBY)

COWS, HELLCATS

AL'S BAR • SUN., NOV. 12

First time I've dared to go to Al's Bar (creppy downtown LA) alone. Couldn't find a parking place in front of the club so I parked hesitantly and booked to the safety of the door. (A big 200 feet away, I'd guess. Well, who actually knows when they may be murdered or raped. I'd prefer to look stupid any day). So, I usually don't go to clubs alone and looked for someone to latch on to till I gained any lacking confidence. Lucky me, as my main encounter happened to be the bartender. Was planning on buying a beer but couldn't decide, so we played taste test for a while; you know, which beers taste best and then which mix best together. It takes a long time to figure this kind of scientific evaluation out, especially with the large variety of beer Al's stocks. Problem is I can't drink more than one beer, but it was kindness in an LA club from LA club employee and that was a wondrous and unforgettable experience in itself.

HELLCATS, from where I can't remember, played some classical type RNR influenced by blues, 60's, country, etc. The music wasn't bad, actually heard a lot I liked, but the spiritless attitude of it's members seemed to counteract the energy that could have been emanating. They were on tour though, perhaps they were tired...

The COWS were a complete surprise (despite the technicalities of difficulties - namely a useless microphone). They had a colorful singer with a cowboy hat who drops everything and sways like a boat. Vocals were unique and fun to listen to but basically impossible to decode (though with the mic going on and off it's not like we were following a story line or anything). Music had lots of nice breaks; distorted, sorta-funky and grungy. Not a big crowd tonight, they missed out. I bought a COWS album. (DARBY)

NICE STRONG ARM, PAY THE MAN

AL'S BAR • SAT., NOV. 4

PAY THE MAN was first. Tired music ranging from noise rock to almost metal. A lot too repetitious, like the long song syndrome, and they played their set a bit too long as well. The sound (I thought the sound system) was really off. It sure was loud though.

Intense is the word I must use to start off this review of NICE STRONG ARM, as it basically defines this bands' music. They were definitely enough to confirm that the sound system, though overly poor, was workable. I had never heard them before seeing this show and with two members (seemingly) of the long hair banging (now SubPop swinging), usually attitude flowing species, I expected their sound to go with it... Wrong. My only complaint of the music concerns the often too heavy guitar leads, though as quickly as they occur they disperse into noise before overly distracting. This was as tight as you could only hope a band could be. Oh yeah, Ivy and I give the bass player a 9 on the boner meater. AND, if you really care to know, I bought 2 NSA LP's... (Their recordings are good but don't compare live). Don't miss this band next time they're around. (DARBY)

LUBRICATED GOAT

LISA SUCKDOG
AL'S BAR • SAT., NOV. 18

One person's art could conceivably be another man's bag of shit. I remember back when performance art meant seeing JOANNA WENT do amazing birth/death type things with props she built that pretty much changed reality for at least 45 minutes. She had a great band that improvised the whole time and added quite to the visuals. It was well crafted stuff.

Which brings us to LISA SUCKDOG. No real handmade props to speak of save for a fabric and paint car door. Some rancid chicken legs were thrown around in an attempt to make some sort of statement. Most folks in attendance were into it but what was it really? Lisa's voice was so hoarse it was annoying to listen to. A muscular gentleman and an overweight blonde woman were her co-stars, but they did nothing but throw themselves around and scream unintelligible things into the microphones they were rapidly destroying. Is this entertainment?!?

Finally, the moment all the boys were waiting for. Lisa stripped down and bared her quite attractive shaved snatch for everyone to gawk at. Shortly after, the sound guy cut off their background music and Lisa screamed for five more minutes. She then pissed standing up into a pan and threw it over the stage. *(I heard that the muscular gemtleman poured it over his head. -Drby).* Two transvestites moaning, "Lisa, oh Lisa," then took her off the stage. Oh yeah, she diarrhead behind the car door but didn't get the chance to use it... There is a god.

Now I can hear you chowderheads saying, "But Jaime, you love GG ALLIN so much, why not LISA SUCKDOG?" Well, pull up a seat little Johnny and I'll give you the GG defense spiel. LISA SUCKDOG had no music she had written, did not "sing" and was just kind of boring. People do that kind of shit all the time in psychiatric wards but no one pays to see it there. Say what you will about GG's music and voice now but the man has several classic rock songs under his belt and his prison poetry is actually quite good. There is some talent underneath the schlock. LISA SUCKDOG has no talent (other than making a few boys say, "Well, I would have fucked her if she wouldn't have done all that gross shit," and does nothing to validate her shock tactics. It's circus geek stuff and nothing more, and I'm giving publicity she doesn't deserve so I'm stopping now. The end! (JAIME)

GEKO

LUBRICATED GOAT, DIE HAPPY
HELTER SKELTER • FRI., NOV. 24

We didn't arrive to this event until about 12:00 and, unfortunately, DISTORTED PONY went on first and was over before we arrived. Instead we were able to see the last half of LUBRICATED GOAT's set... kept wanting to hear some sort of melody... something that pulled them together a bit more. Basically it was noisy shit that reminded me of BIG BLACK at points. Nothing to complain about, but I'm guessing it sounds a lot better recorded then live. Anyway, supposedly drunk, they pissed loads-o people off and cut into DIE HAPPY'S set.

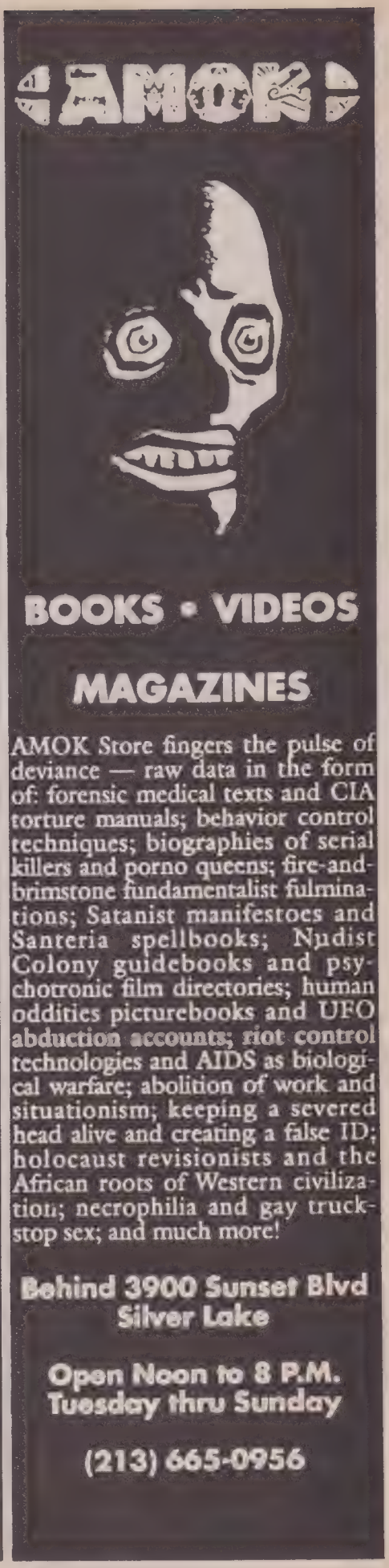
Went home to get more flyers for our benefit show between bands. Had to cause there seemed to be about 1000 people there tonight (and with Speak No Evil not in operation, the back room was used for the bands).

Walked into DIE HAPPY's "Harry" crooning the decked out babes and all. He collects a few extra fans when the shirt comes off and there are no doubt "Harry groupies" already. Nah, his name's not Harry, but it is now. Anyway, after the last DIE HAPPY performance we caught (about 2 months ago) this was an incredibly improvement. If you haven't seen them in a few, you may want to check out this more together project... I was really glad I did. (DARBY)

LUBRICATED GOAT, RHYTHM COLLISION, L7...
CLUB ...XYZ • SUN., NOV. 26

Started with RHYTHM COLLISION. Thought they sounded a little bit off tonight, as in not tight..., though I like the music. CHEMICAL PEOPLE next. (Just want to say thank you to the powers that be for getting Ed's chemical balance or electrons in order to realize he should cut that yearning-to-be-long-hair-rocks-but-instead-looking-goof-ball-fro he was working on. Eeek gags, almost lost another one). Can't say anything too nice about a sexist band (though they've used it for all it was worth and have supposedly dropped that wasted image), who may not be completely convinced to not play pay-to-play shows... though I'm working on them (and they say the Anti-Club is on the history trail). Hey, if you could help me convince them that'd be great. (They're gonna kill me for this one but) why don't you write the CHEMICAL PEOPLE direct at PO Box 6964, Beverly Hills, CA 90212, and tell them why you think it doesn't help our scene if they play pay-to-play shows (though CHEMICAL PEOPLE don't have to pay, the small bands who play with them do...). Oh, and we've written too many show reviews for CP but they were tight and Jaime solos too much.

I saw L7 perform for the first time. Been putting it off cause I thought they'd be too rockin' for me. I guess I shouldn't even review them... since I don't like metal music no matter who's shakin their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hair. (Well, it's metal with a very few punk/rock flashes). Their stage show wasn't bad (though they were recording a video so it may not have been per usual)... basically I liked Jenifer Finch. Anyway, most everyone else in the audience was into them, guess I have no taste.

I'm reviewing LUBRICATED GOAT again... not ONLY because I'm boring but because I usually chalk bands off for a while if I'm really turned off by their show *(read previous review)*. Didn't even plan on staying to watch them but got caught up in something. Glad I did. This band is a lot of fun to hear when their not fixed on being drunks. Seemed like a completely different band then I saw at Helter Skelter the night before. (DARBY)

TAV FALCO'S PANTHER BURNS
RAJI'S • FRI., DEC. 1

What a finer way to end the PANTHER BURNS two week stay in Hollywood than a two set finale at Raji's. And what a show! This was their best set by far cause they were just getting into the Hollywood groove. I guess they wanted to leave Hollywood knowing that they totally brought back some of the tacky glamor that'd been missing.

The band itself was way looser and a lot more funkier tonight. Tav is no slouch on guitar, but George is a demon. I left right after their rendition of "Brazil." They weren't done playing but sometimes you just don't wanna see a good thing end. (JAIME)

GORGO & THE VERY CUTE BOLO

LEFT INSANE
BOGARTS • THURS., NOV. 30

Much to Steve Zapeda's credit, this was one of the most well balanced gigs I've seen in a while. LEFT INSANE, with guitar hero Paul Radabaugh, opened with their tight, mostly instrumental line-up that seems to get a little more soulful each gig. This trio moved through model verses and punk rhythm changes with deadly precision. Bogart's has acoustics that allowed the audience to hear each pillar of this and the next three-legged stool, CHEMICAL PEOPLE, who too played with a relentless hardcore-like energy. The venue was practically filled with most people seated. If it were 8 years ago, this band's power would have driven people to slamming, but here were rocking-in-place people, at first smiling and then staring lucidly, concentrating on each thrashing song of this seemingly unending set. The drummer, Dave, sang most of the first half and then traded the vocals off with the guitarist and bass player. After reading about the "sexist" CHEMICAL PEOPLE for months, this was the first time I would see them live and experience their irreverent lyrics and hard-driving style which is really what punk is all about. Last came the hair-band DAS DAMEN hailing from New York: "L.A. is not our Lady"?? Since bands like LEFT INSANE and CHEMICAL PEOPLE don't leave much introspective space, their barking back at the crowd notwithstanding, DAS DAMEN's psychedelic drone seemed appropriate to close. Then it was their punky power surges that seemed a recapitulation of the first two bands' sound. And they were okay even if their hooks were garagy like I LOVE YOU, and not terribly gripping. (DAVID DECO)

BEN IS DEAD BENEFIT SHOW
CLUB ...XYZ • SUN., DEC. 3

(Before we get started, I must say that I really shouldn't be reviewing this since I set up most of the show and because I was so busy that I didn't get to see all of it. Regardless, this is what I did catch).

What a fucking living hell. Yup, got show producing in my book right under NO FUN! Guess it was too close to this issue coming out. Combo that with all the hell that goes with deadlines and with about 50 or so people involved in entertaining and organizing the benefit, it was way over my head. What a weird show. Started out with **STEREOTAXIC DEVICE**, whom I enjoyed (what I saw), though they had so much equipment on stage they kept blowing fuses. They were suppose to be playing vivisection videos on the TV's they supplied ("Stereotaxic Device" - get it?), but I wasn't able to catch if it went or not. Will try to see them again... with the technical problems their set was kinda cut short. Missed almost all of **SLUG**, very on the industrial side and most people enjoyed. Next, **ETHYL MEATPLOW**, definitely one of the highlights. One male singer, lots of girls go-going skimpily (eh?). Sorta Robert Palmer goes underground playing an accessible funk/industrial. The music, though prerecorded, was really good. Definitely an interesting experience you should check out if you missed. After that was **STATIC EFFECT** who, because of playing behind a plastic tarp (though they did have a slide show playing in front of it), didn't provide enough visuals to hold the audience. Music was o.k. (per usual I missed a lot) but I really enjoy the music they have recorded and perhaps that is a better way to experience them if you're impatient. Then on came **GRINCH** who didn't really live up to their last performance I saw. Ouch hardcore on the guy playing guitar soloist, basically the major distraction for me. Too bad it wasn't distorted or something... anything. He seemed to turn the music towards hardrock, not leaving much room for the better sounds this band has. **DISTORTED PONY** played last though many people left for bed by then. Too bad cause they were really excellent this evening and deserved the attention of a larger audience.

In between all these bands we had performance art by KARI FRENCH (as **VEGAS BARBIE**). She does a strange dance while a guy provides (continuously changing) written comments behind her via an overhead projector (ie: I love her, I hate her). There were **BOLO & GORGO** (the clowns/MC's) whom people either drastically dug or despised. Readers included (a last minute) **MR. BOHONUS, KITTY BEAT,** and **ANGELO**. Bohonus went off good - short and quick - reading from his book, I HATE YOU. Kitty's first reading on the Declaration went well too but the lighting went out and she was cut accidentally before finishing her second piece, only to try again later though eluding the audiences low attention span. Didn't hear much of Angelo's reading but he went over well also till it went too long (readings should be cut down to 3 or so minutes and done early in the evening). But I think people here (LA?) like monotony (basically regular bands with the usual DJ music in between bands, etc... Especially when on the way to being drunk...). Oh, we also had a pretty hip **3D SLIDE SHOW** (put on by KALYNN CAMPBELL) in the upstairs lounge which actually worked well. It was polarized cause the planned red and blue wasn't working on the club's screen. Problem with the polarized 3D, though it works a lot better, is that it only works with a silver screen. We had one but it was pretty small (anyone have one to donate to future events???). Oh, and let it be known that the vegiburgers (or in actuality Gardenburgers) sold out. They say the usual hamburger sales at Club Hollywood max at about 5 a night... We sold out at 40. They said it was a flook, claiming it was because the crowd was different this night. Well, seems they're thinking twice and may offer them on a regular basis now, or at least when Club ...XYZ uses the space.

SLUG

I want to thank all the bands, performers, Club ...XYZ, door people and others who DONATED their time... and of course everyone who came to support the magazine and/or performers.

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(Sorry to all performers who didn't get enough to drink. I, for some reason (!), wasn't entrusted to give out drink tickets, although I paid half for them — I wanted all performers to have at least two or three free drinks. Seems everyone got at least 1 but after playing FOR US they deserved more than that... Anyway, after expenses (advertising, sound, 3-D Slide Show equipment, photocopies, mailings, drinks, etc.), and a big cut off the door by the club, BEN IS DEAD made $250. What will this money directly go to? It's not really one "thing" but will basically cover many expenses our ad income doesn't cover. Out of the 8 issues of BEN IS DEAD, we received enough from ads to pay for the printing of the past (most recent) three. The last two issues (#7 & 8) were the first in which we were able to cover ALL of our expenses (printing, mailing, distributing...). So basically we had a slight debt to our floundering beginning. In trade (to performers — like those who helped us this night), I hope the mag helps to introduce more (unheard of) bands/performers to people and get them the exposure they may find hard to get from the other (LA) papers. (DARBY)

Technical difficulties including lack of car, lack of time (deadlines and putting on Ben-ifit show), and the flu, lead to the missing of a few bands I wanted to see/review. Sorry for the delay, we'll try for the next issue. Keep sending info on your show dates.

SAN FRANCISCO

Here's a bunch of show reviews from a friend of mine, Mark Martone, who recently moved up to San Francisco.

NO FX, DOWNFALL, PTL...
GILMAN ST. • SAT., OCT. 21

Only $6! I can't believe this! Six measly bucks!!! Someone slap me quick! I must be dreaming!!! Tonight's opening band was PTL from San Jose. Simply put, I liked them. Buy their demo!! And you can hear songs about pitbulls and a MINOR THREAT song, sorta. (We're not MINOR THREAT). Call (408)578-8785 and get your demo today!!!

Now I'm in for it. Following the PTL boys came a darling little band from SoCal. It was a little band known as the GRIM. And I hate to rock the boat, but, uh, I was disappointed. They were GOOD! The GRIM have gone back to their punker roots! Last time I saw them I almost puked, this time I almost fainted. No metal leads, just one energetic band. I just wish the lead singer would have stopped hitting me in the face with his mike. The GRIM is back! Way to go guys! Keep it up! See I told you guys you'd get a good review!

DOWNFALL had their fans tonight. Not surprising since they are a re-incarnation of OPERATION IVY. Lint has vocals now, which made a few girls happy. Whatever. DOWNFALL had it's moments and they went over well, especially since this was their 2nd ever gig! I liked the ska-punk song they did, ala OP IVY. It was so good they played it twice..

NO FX took the stage, then did their power trip. Unlike the GRIM, these boys do have metal guitar leads. Yuck. Couldn't enjoy them because I was too hyped up for...

BAD RELIGION! Is it my imagination or has this band been around forever?? And fuck! I still love 'em! My thoughts? Raging, riproaring, kickass, boot-flying, slambodian power-tripping body colliding melee! It was a step back in time to get up on stage and look out into the churning ocean of sweaty fans. And to top it off, they announced that they have a new album due out any day. Huh? Was "Suffer" that long ago? Set seemed way too short. And they didn't even play "In the Night."

SLOPPY SECONDS, G-WHIZ, THE PURVES, 50 LASHES
GILMAN ST. • FRI., OCT. 27

Next time someone should flyer for a show. Total last minute gig. And it showed! Gilman echoed with footfalls. The place contained 20 people, TOPS! FIFTY LASHES are some thrash band from Chicago, yet they seem to play out in San Francisco every weekend. One hell of a commute if you ask me. They should have stayed in the midwest. Missed the PURVES. G-WHIZ has improved since I saw them last summer at Toberman Hall. Very ALL-ish sound. Poor DESCENDANTS cover of "Good Good Things." Well, someone said SLOPPY SECONDS were a BIG band, but I didn't think they were that big! HAHA. Yeah, Dandy is a tad LARGE, but what a nice guy. Very melodic punk. Hell, I'm glad I missed a ska show to see them! Dig the "Monster Mash" cover. See these guys if they eat their way into your locale.

CHRIST ON PARADE (final show), **NEUROSIS, STEEL POLE BATHTUB, ECONOCHRIST, NUCLEAR ROACH**
GILMAN ST. • SAT., OCT. 28

Another night in Berkeley. I swear I'm the only guy in the world who commutes to hang out. Jeez... Tonight was disappointment after disappointment. It was just one of those nights. First, STEELE POLE BATHTUB cancelled because the Bay Bridge collapsed, and they didn't want to drive ALLLL the way around to get to the East Bay. From there it went downhill.

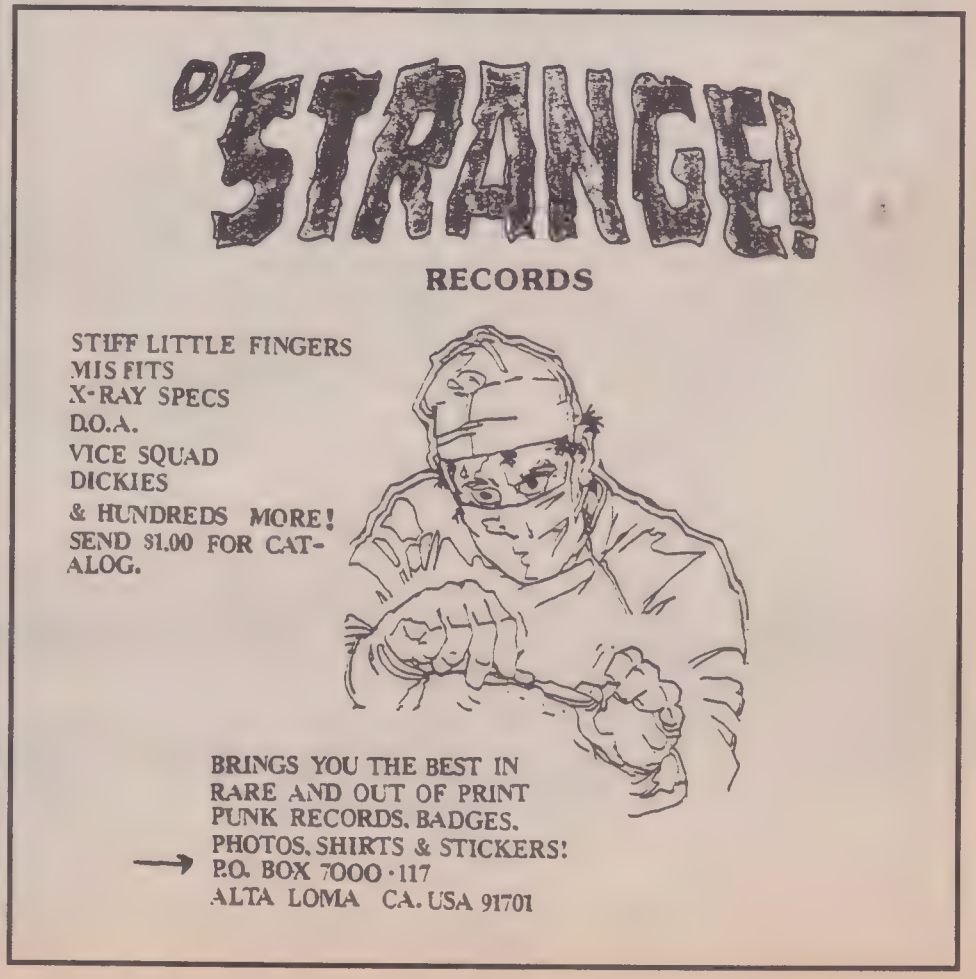
The place was jam-packed! Everyone came to see C.O.P.'s last show. (Even if they have been breaking up the past few years over and over and over...) NUCLEAR ROACH played their thrashcore first, but it isn't my scene, so I stayed by the door. By the time ECONOCHRIST came on, I could tell it was going to be a hell night. But being the fool I am, I just had to see Econochrist, even if they still haven't done that GERM's cover they promised me! Welcome back to L.A., fights every two seconds. Gang shit. They stole some kids kilt. ECONONCHRIST had to stop every other song and wait for the shit to settle. Ain't this fun??

NEUROSIS. More fights. Sacramento Skins beat up some girl and stole her boots. My roomate tossed the leader of the S.J. fuckups out the door and proceeded to show him that it was better to be a good boy. Cops show up. 12 squad cars. NEUROSIS set cut short. Police shut club down. No CHRIST ON PARADE. Lots of angry kids. (But where were they during the gang bullshit?) Went to ECONOCHRIST's house and tried to have a good time. What a party palace!

INDUSTRIAL RAINFOREST, YEASTIE GIRLS
WAREHOUSE PARTY SOMEWHERE IN S.F. • HALLOWEEN

Who's bright idea was it to put Halloween in the middle of the week? Decided to do the tourist thing and rum amuck on Castro St. Very interesting. Lots of gay cowboys in bondage. Someone dressed up as the collapsed Bay Bridge. HAHAHA. Are there no morals left in this country? Everyone and Cousin Ernie told us about this huge warehouse party we just had to go to. Finally hitched a ride with the San Fran drug crew. After driving for several hours and many wrong turns, we come to thee partee. And now it costs $3. Oooops, all us street urchins are poor. But the nice body builders let us in for $5 and my handful of pennies. All seven of us.

Large warehouse? My bedroom is bigger. At least the beer was free. Artsy type crowd. Maybe I should have went trick or treating. Guy bass player and gal drummer are up on stage beating away. OK. YEASTIE GIRLS come up and do their YEASTIE thing. One of them is dressed up like a vagina. Ahem. Anyways, in case you've never heard of them, well wake up! Like total feminist type rap maan. Yooooo boy. My friends all liked them. Eh, I wasn't impressed. Many beers later, IndusTRIAL RAINFOREST was up. Um, what can I say? Slow dirge-like past punk stuff. Basically it was B.O.R.I.N.G. When they did have a moment of energy, the bouncers stopped us from dancing! This was a party? Finally, boredom overtook, and we hopped BART back home to Oakland.



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THE COURAGEOUS TALE OF TWO GOOD AMERICANS WHO OVERCAME ADVERSITY!!!!
WOW!! WHAT A CATASTROPHE!! THAT NUCLEAR EXPLOSION WIPED OUT HALF THE COUNTRY!!
DAMN! WHAT A MESS!!!
WE HAD BETTER GET RIGHT TO WORK!!!
NOT A MINUTE TO SPARE!!
GET YOUR T-SHIRTS!! GET YOUR SOUVENIRES!! GET YOUR NUCLEAR MEMENTOS!!
I SURVIVED THE NUKE OF '89
I SURVIVED NUKE OF '89
NUKE
NUKE 'O' MANIA
SEE? THE SYSTEM WORKS!!

THE KITTY BEAT

I'm moving. I am getting out of L.A. I'm not just leaving, I'm fleeing. And I'm going to Atlanta, Georgia. I must confess that I never ever thought that I, a nice liberal brat, would set foot in the south. The south is terrifying to me, all pro-Bush and anti-abortion. Where 2nd grade is considered an education and people you don't know call you "honey" and "sweetiepie." My mom moved there about 2 years ago and she'd been buggin' me to come visit her. I love my mom, she's my favorite female influence, but go to Atlanta? Home of Gone with the Wind and Jimmy Carter? NO WAY!

But, I had some time off work and, heck, she'd already bought the tickets...

Turns out I loved it. The air is clean and there are trees all over the place. Atlanta is big enough to feel like a bustling metropolis. It's also small enough that I could sit down with some total strangers at Little 5 Points (their Melrose) and get into a great bull session.

You know how everyone here's always bitchin about the scene, "It used to be more friendly," "It's not like it was 4-5 years ago," etc., etc. (Face it, Yugoslavia has a better scene than L.A.) Atlanta still has the fun. The camaraderie and the honest to god give a fuck, that turns the alternative lifestyle into a society.

Unfortunately, Atlanta also has it's dark side. It's geographically located in the south, so there are a lot of bigots there. There's some kind of KKK supported neo-nazi skinhead faction. The people I spoke to said that the nazi's lived in the suburbs but they do come into Little 5 Points to hang out and harass people. Like when 5 skins attacked a black man in front of L5P pub. (How come it's always 5 to 1 or 7 to 3 and what does that say for "white power)?"

I've really been leading the sheltered life down here in easy-going So Cal. I've always seen racism as something the rednecks need to feel superior. I'd honestly started to believe that the basic goodness of man would prevail. That these hate-mongering yokels would end up in the past with slavery and McCarthyism. I can't believe that anyone other than bitter useless old men would consider such a coarse and antique view. But here it is.

I mean here we are on this planet and it's spinning into hell. It's losing it's ozone and it's running out of oxygen thanks to pollution, misuse and the slashing of the Amazon rain forest. The oceans aren't even safe for dolphins. Drugs are trapping our children and the government is using the same drugs as an excuse to oppress the poor. Your next date could have AIDS. Your taxes could be killing someone right now. We got old people eating cat food while the government spends yet another billion dollars on a Stealth Bomber that doesn't even work.

And what is the burning issue to these neo-nazi nitwits???

SKIN COLOR!?

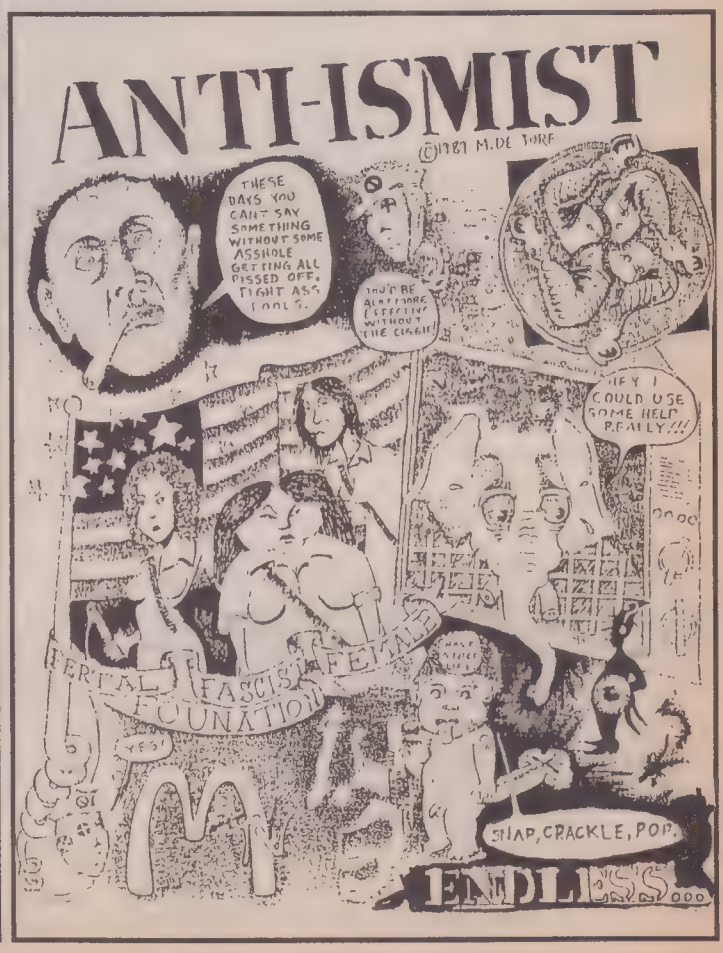
Now there's a real concern. Why beautify your world when you can spend all your time plotting to make some stranger miserable? Why care about the ozone layer when you can stay up all night worrying about interracial relationships? Why join forces to improve the system when you can get together to burn a cross on some-one's lawn?

I just don't get it. What do they have to gain? Segregation and disassociation, how 'bout those pretty words. A pure white race? What a joke! First of all, we are all mixed up racially. That's what makes America great. Lots of different cultures, lots of various ideas. It keeps us from stagnating. If you really wanted a pure aryan America, you'd have to import the people. Second of all, this "pure" race is supposed to be better than other races? Yeah right. Their repulsive ideals and the violent expression of them, which seem to be the trademark of these "pures," hardly point to a "superior race." More like the missing link. There is nothing good or noble about the white pride movement. It's merely insecure boy scouts trying desperately to be big men.

I don't consider myself to be part of any specific race. I didn't come with a pedigree. I'm just human, like every other homosapiens on this planet. Just part of one big completely confused and fucked up family. Trying to make some kind of sense of the mess and not really succeeding.

Good-bye LA!!! You can catch me in the peachtree state. Till next time,
Kitty Beat

P.S. My X-mas list? AW...You shouldn't have! But if you insist, here tis; Peace, prosperity and kindness. I'm dreamin' there. I'll settle for any ska records or IBM programs I don't have, addresses of people I'd dig in Atlanta, a kind word from Cookie, a big kiss from Nickey and all the bands I know and love touring to Atlanta soon. New Years resolution? To settle on a hair color! Kisses and goodness to everyone I'll miss. Kitty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©1989 M.DE JONG
THESE DAYS YOU CAN'T SAY SOMETHING WITHOUT SOME ASSHOLE GETTING ALL PISSED OFF. TIGHT ASS FOOLS.
YOU'D BE ALOT MORE EFFECTIVE WITHOUT THE CIGAR!
HEY! I COULD USE SOME HELP REALLY!!!
FASCIST FOUNDATION
YES!
SNAP, CRACKLE, POP.
ENDLESS

a "how to" guide on:

THE ART(S) OF PRODUCING AN "UNDERGROUND" MUSIC/ART/ PERFORMANCE SPECIAL EVENT

(WITHOUT GETTING ARRESTED, SUED, OR LOSING TOO MUCH MONEY)

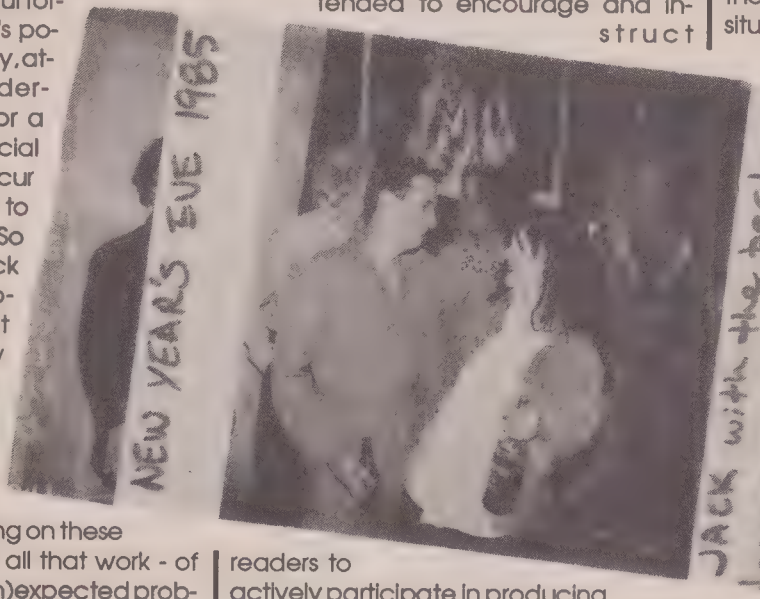
by Jack Marquette

(Insert Editor's introductory notes)

Okay, I didn't plan on it, but I will. I remember back a few years, when undeground "special events" were an exciting and common occasion. There were shows in warehouses, wineries, underground clubs, etc., that mixed all sides of the arts into a flavorful formula. I'm not sure if it's police interference, money, attitudes, a poor underground music scene or a combo but these special events just seem to occur less and less frequent to at best a few a year. So I asked this guy, Jack (who used to put together some crazy shit at the Anti-Club a few years back and now at Al's Bar, and on occasion in an unexpecting neighborhood), to write about his experiences in putting on these shows. I thought after all that work - of learning/solving the (un)expected problems - he could pass on the information to other possibly budding show producers, so they'd have a better time of putting together shows themselves and for the most important part; so we can have more underground shows to go to. *-Drby*

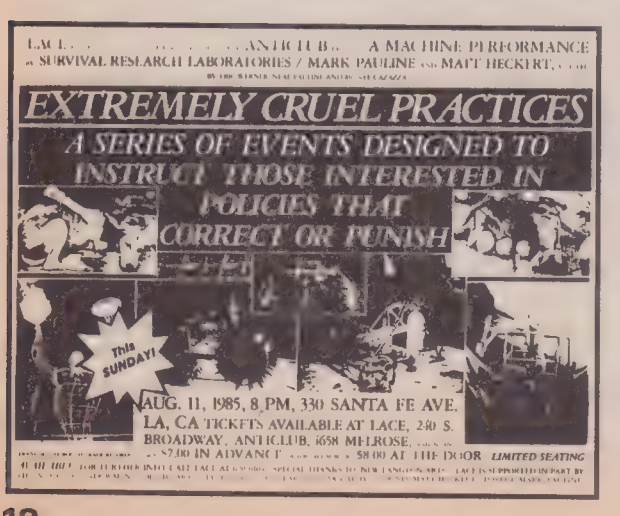
PREFACE:

This, the first in a series of articles, is intended to encourage and instruct readers to actively participate in producing more of those magical and rare special events that can be an exciting alternative to an increasingly dull and limited night club scene. Publisher/Editor Darby has been bugging me to let go of some of my secrets for weeks. And since I do not believe in secrets, she has challenged me to prove it by sharing what information I can with *you*. Producing special events are not difficult, but there are some pitfalls to be aware of. If you are in it for the money, DON'T BOTHER reading this. I don't know how to make money doing this. Safeguards against losing money are the only insights I can offer. Anyone can do this, and I hope to clarify how easy, and necessary, it is. Hosting a memorable party/special event is a series of headaches that can drive the ill-prepared crazy. A little advance planning, though, can permit the host(s) to enjoy the event as much as anyone in the audience. I will try to draw upon real situations and anecdotes from the past several years to illustrate points that will be made.



CHAPTER 1: THE DOOR

From the audience's point of view, everything starts at The Door. Firm, yet courteous gay women (a.k.a. "Devil Door Dykes") have always been my preference for running the Door at those rare special events I have produced over the past eight years. If a really large turn-out is expected, or the site is in a dangerous location, a licensed guard should also be present. "Guest Lists" must be kept to a minimum and good Door Devils will order the producer(s) to stay away from the vicinity of the Door to avoid the inevitable "friends" who will appear. "Friends" arrive with pleading and often demanding attitudes. Once you let them in for free they will want to introduce you to their "friends" who came with them, who also need to be "comped" ...and so on, and so on, and so on! A Guest List can grow like cancer, and since most of the producers' work has been done by showtime it's always a temptation to become a welcoming committee. An advance list of guests supplied to the Door is fine, but stay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AUG. 11, 1985, 8 PM, 330 SANTA FE AVE. LA, CA TICKETS AVAILABLE AT LACE, 240 S. BROADWAY, ANTICLUB, 6658 MELROSE
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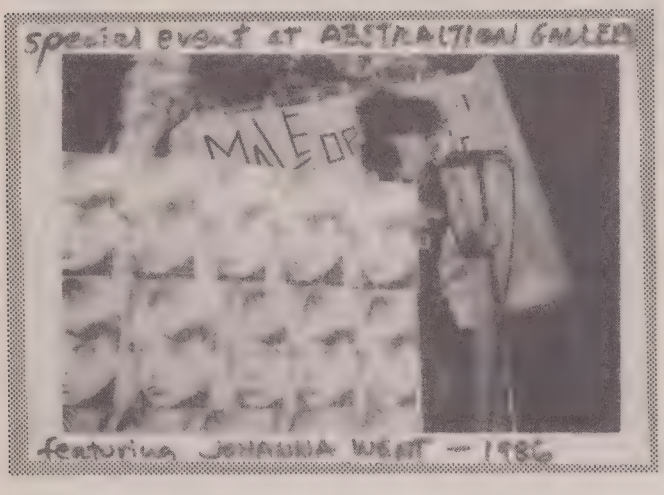
LIMITED SEATING

away unless you have a grant or are prepared to subsidize the event. Real friends are those who support the event and their entertainment with money. The only excuse for a real friend to be on a guest list is poverty. Those who think being on a guest list is some sort of status symbol (when they can well afford the cover charge) are full of shit, and not real friends at all. Stay away from the Door as much as possible and do not employ persons with hard drug problems unless, again, you have a grant or are prepared to subsidize the event.



THE PSYCHIC DOOR MASTERS...

There are a very special few who have gifts of Door management beyond comprehension. The magic they can do is beyond detailed analysis. They visualize problems before they happen. They are nasty to the hostile, gentle to the kind, and calm in the face chaos. There are certain personalities that actually *need* to do the Door. I don't think it comes from a need to control, so much as it does from a need to organize and interact. Shy people who want to challenge their shyness sometimes need to do the Door. It forces more interaction than regular social circumstances permit. But who knows what really lurks in the mind of the gifted "Door Devil?"

Here's an example of the intuitive prowess I refer to. It's a "Theoretical" 4th of July, 1986. We're at a huge parking lot show, just north of China Town. This event featured the (now extinct) PARTY BOYS, FRESHLY WRAPPED CANDIES, GLEN MEADMORE, and gigantic performance art environments by Chico Macmuerte and Brett Goldstone. There are about 600 wildly diverse audience members on the lot. Having been instructed to stay away from the Door, I am in the middle of the crowd. A psychic sentinel has been summoned to find me (which is not too difficult, as I usually wear an orange Cal-Trans jumpsuit to such events). I report to the Door, manned by Door Maven DeLuxe (who now writes a party column in the Weekly). She tells me she "feels" something bad is about to come down and starts stuffing all of the cover charge money into my pockets and orders me to go away and make up a secret hiding place and dump it. While I am following these orders at a point distant from the Door, she is held up at gun point. The cash box (containing $3.00) is surrendered and the culprits make a speedy getaway. I call the LAPD to report the incident and demand they come immediately, because an empty cash box could really piss-off these thieves and they might come back. LAPD actually obliges swiftly and while Ms. Door Maven is giving the report to them she screams "there they are!" (Apparently having climbed a side fence and whatever drugs they had taken fully kicked in, thus causing an odd way of walking). The culprits are arrested.

A HORRID DISPLAY OF BLIND RAGE, NAKED AGGRESSION, AND CALIFORNIA ATTITUDE

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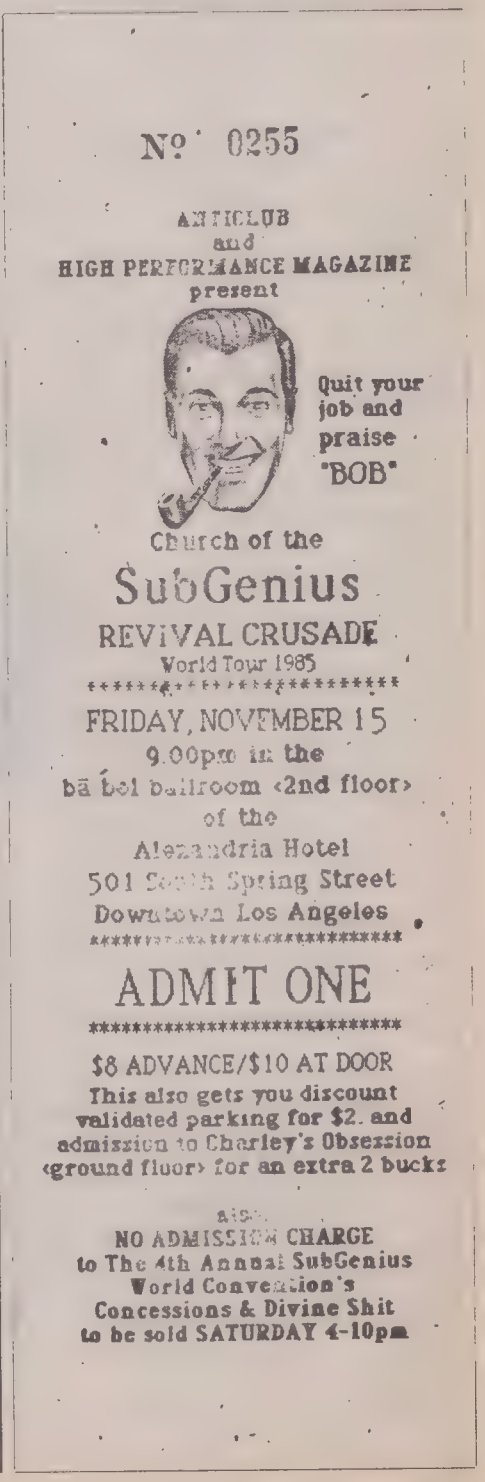
After all of this I have to "give a report," too. The officers are now our heroes (and they love to play that role). The one interviewing me gets curious as asks what is going on here. The answer is (and should always be) "it's a private party, by invitation only." I am then asked if alcohol is being sold. That answer must also be "no." In an act of bold commradery I offer to show him what's going on back on stage. My timing is perfect. Glen Meadmore is on stage featuring a Jim VanTyne-designed semi-drag lobster-monster costume. The Officer stops and stares. Then he shakes my hand and says "very interesting" and leaves.

Conclusion: The Door is as important to a special event as anything that happens on stage. It's the first impression for the audience and the expertise of the Door Mavens often determines the difference between losing money or sending the performers home with more money than expected.

NEXT CHAPTER: PROMTION



MALATHION

Remember, DON'T SPREAD MED!

THE MED FLY

AND YOU

ARTICLES BY: OMAHA

Pesticide spraying is indeed a problem. In California, one of the least understood pesticides, malathion, is being sprayed over our heads at less than a moments notice. The announcement comes only one or two days before the sprayings and politicians wield this, as well as the public's ignorance, to their advantage..

The earliest reference to organophosphates, the chemical type of malathion, is in the early forties in Nazi Germany. Dr. Gerhard Schrader of the IG Farbin Conglomerate was testing for insecticides when he came upon a deadly nerve gas, Tabun. Not much later, he discovered Sarin, which was ten times as "effective."

Malathion was introduced in 1950 by the American Cyanamid Company (ACC), which incidentally is the sole producer and distributor of that product within the United States. A very strategic monopoly on one of the least toxic pesticides to date. The battle for malathion spraying is both a political and economic fight, because many California politicians would rather spray over cities than lose even a fraction of their "$14 billion dollar a year" fruit industry. Interestingly enough, without the use of malathion the loss is slated at an estimated $1.7 billion and so far $10 million have been used from emergency state funds for the sprayings. It's media paranoia and propaganda that makes losing money seem so much more important, but that's mere viscera to us, because it is important to certain people (See box 1).

Anyway, although several skillfully worded reports have been written by the government dismissing the toxicity of malathion, there is enough evidence that further tests are needed to discover its effects on both the environment and living beings.

First of all, malathion is highly toxic to bees, killing at normal doses supposedly non-toxic to mammals. It is also deadly to environmentally beneficial insects, for example, the recent infestation of aphids in the Valley indicates that their predators are no longer dominant within those areas as a result of the sprayings in 1984.

Malathion is especially dangerous to aquatic life, because of its slower rate of decay in certain types of water. Although the persistence (lifespan) of malathion in soil is shown to be very short (from one to two days), in water certain conditions extend its half-life up to one month! (See box 2 for details).

So now we come to the physiological effects of this latent pollutant. The Environmental Protection Agency has labelled malathion as a Hazardous Substance. A report by the U.S. Department of Health, Education, and Welfare entitled *Occupational Exposure to Malathion* explains in detail various cases of chronic and acute toxicity. The LD50 of oral ingestion ranges from 500-1400 mg/kg per body weight for certain mammals. Even though these inferences of extreme toxicity are important, more relevant are its potential effects. For example, in 1988, malathion had not been sufficiently tested in areas such as carcinogenicity, teratogenicity (dangers to a growing foetus), mutagenicity, and reproductive toxicity...which indicates that any animal or human who has been exposed to any amount of malathion has an equal potential for subtle internal defects. Pregnant women, small children, and the elderly are especially susceptible to this. There was a report done (I haven't read it) in 1988 by USC for the California Department of Health Services (CDHS) that dealt with the outcome of pregnancy in relation to the 1981 Bay Area spraying (but I suspect that it says that there are no potential harmful effects because the CDHS is famous for downplaying dangers). (See box 3 for dangers to children of pre-school age).

O.K., here are the acute toxic effects of malathion: miosis (pinpoint pupils) and blurred vision, vomiting, muscular spasms, bradycardia, and a response known as the SLUD syndrome (salivation, lacrimation, urination, and diarrhea). You see, like other nerve agents, malathion inhibits cholinesterase (ChE) which increases the activity of the acetylcholine which increases the contraction of all muscles, especially the heart, which brings us to the chronic effects: central nervous system effects, convulsions, paralysis, depressed respiration and cardiovascular functions, coma, and (naturally) death. Death mainly comes as a result of respiratory as well as cardiovascular failure. Psychiatric disorders have also been found to occur as a result of contact (for example, depression and disorientation).

As a final interesting note, in 1978 the United States government passed a law that required the release of pesticide health and safety data to any U.S. citizen requesting it. Well, the chemical industry didn't like this invasion of privacy and challenged it on constitutional grounds. They obtained several injunctions and it was not until June 28, 1982 that environmental groups were allowed to read their reports...

(Other books to read: Pesticides: The New Plague by Cawcutl and Walson; Reproductive Hazards of Work by A. Fletcher; 1985 Handbook of Toxic and Hazardous Chemicals and Carcinogens by Sitlig; Pesticides, Minimizing the Risks by Ragsdale and Kuhr; Higher Form of Killing by Harris and Paxman; Yellow Rain by Seagrave).

DEAD FISH

BOX 2

- Malathion rapidly hydrolysis' (breaks down in water) above 7 pH or below 5 pH, but is stable in at 5.26 pH solution. In a 1980 report done by the California Department of Fish and Game, it was found that at 25 degrees Celsius and 7 pH, the half life of malathion was approximately 120 hours, and in seawater it was 90 - 96 hours. This indicates that it takes malathion about twice as long to break down in water than in soil. Because of this, two small fish losses occurred in inland streams during the initial runoff from the sprayings over the Bay Area.
- It doesn't stop there. About 1/3 of the broken down products or metabolites are found to be more toxic than the original substance. One of these is Maloaxon, but more importantly are the monoacids, which are 18 times more stable than malathion and ironically have half-lives of 24 days in 8 pH solution. The Department of Fish and Game found that, as the sprayings continued, the toxic content within the Bay rose, as more metabolites were being distributed. Another factor which increased the lifespan of the metabolites was the rain, which for some reason had a higher acidic content (acid rain, maybe?). Therefore, the metabolites stabilized and 5 to 6 major fish losses occurred. The toxic content in water rose to near lethal levels for both striped bass and bay shrimp (the cause for alarm was probably because these are important economic commodities) and only lowered after the sprayings, as well as the rain, stopped.
- There was a study done on the teratogenic effects of organophosphates on the African Clawed Frog. It can be found in the Journal of Environmental Science and Health Part B, the June 1989 issue. Well, malathion and malaoxon had greater chances of creating teratogenic effects than toxic effects at lower doses, so that means a lot of deformed tadpoles and frogs if spraying is continued.
- Though this hasn't been thoroughly researched, malathion is supposedly very toxic to birds as well.

OVERLOOKED DANGER

In Pakistan in 1976, 5 field workers died and 2800 others were poisoned. This "isolated" incident was caused by a little studied impurity within stored mixtures of malathion: Isomalathion. The United States has had little concern over this possible aberration, because of its predominant occurrences in foreign countries. Studies have not even been tested as to what makes this impurity occur. The only public information that is available is that it is more toxic than both malathion and malaoxon. The chemical companies assure us that they check every stored mixture, but the possibility always exists of one overlooked tank...

BOX 1

"I Think Deukmejian Will Spray Until Hell Freezes Over and They'll Worry About the Health Effects Later." Former Gov. Edmund G. Brown Jr.

"Medfly Combatants Should Use Whatever is at Their Disposal." Gov. George Deukmejian

As seen in 1981, the delay of aerial spraying over Santa Clara County had definite damaging effects on the political career of Gov. Edmund G. Brown Jr. Today, with Brown's political mistake on their minds, official have acted swiftly to spray malathion to eradicate "LA County's worst Medfly infestation." Political risks also increase with the increase in spraying, especially over the same neighborhoods, but the sprayings are occurring so quickly that public opposition barely has time to organize. Fact is, there hasn't been much public opposition, and some say there may not be much till the paint peels off of the cars or until the public has more knowledge of the pesticide's danger to their health. In 1984, Patty Prickett formed a small opposition group protesting the sprayings in LA. Unfortunately, at that time, it was not successful in halting the sprayings, but presently she is trying to organize another opposition campaign.

Since the political lobby of the California Agricultural Industry is relatively strong (much stronger than the voice of the people), it is in the best interests of politicians to work with them in exchange for funding for their campaigns. Another factor that strengthens the "need" for sprayings is history. Since, as stated above, advocating the sprayings holds considerable political clout, from 1981 to 1989 we have seen the rapid decline of malathion's controversial nature to the public as the spraying occurs more frequently.

* * *

Mike Antonivich says this: "If the spraying did not occur we would have an infestation that would shut down the entire food supply in California, and the public would be blaming every local and state official for that occurrence." As with most politicians, Antonivich is intent on the spraying idea. No more food huh. He makes no mention of other methods to control the fly. Instead he prefers us to believe that spraying is our only option.

* * *

One more politically influenced note: Complaints have been made by residents and politicians in less wealthy areas due to the fact that they are receiving more spraying then other neighborhoods. Namely East LA, San Gabriel Valley and most recently North Hollywood. Some complain this is so because less sterile flies are used in their areas. Assemblyman Richard Katz, of the northeast San Fernando Valley district, said it would cause political problems if officials treated infested areas differently, chosing "paint on Mercedes vs. paint on Chevys." (Are they spraying over ex-President Reagan's house? And if not we demand it immediately).

OPTIONS TO THE SPRAYING

Contrary to what we are told, there *are* other options to the spraying. Some include:

1) Sterile Flies
   These flies are irradiated with either gamma rays, x-rays, nitrogen, helium or a partial vacuum. Although mathematically it is theorized that 100 sterile flies are needed to compete with each wild fly, this should be no problem considering these flies can be sterilized in large masses. It's noted that in Guatemala in 1981, 5 million sterile flies were released a week. In Los Angeles they say there are not enough sterile flies available although there are two sources inside of the U.S. which produce them (Hawaii and Monterey). These flies can also be gotten from other countries (though they say the flies once bought from Peru may have been fertile (ooops). (It is doubtful they can't produce an adequate supply of these flies — proper assumption: they're lying).
2) Garlic spray (health conscious but sounds gross)
3) Herbal Teas
4) Oil of Lemon Grass
5) Companion Planting
6) Yeast or Vegemite in water
7) Sodium Sulfate in water
8) No doubt there must be natural predators for the med-fly. Where are they? (Dead from all the spraying???)

Why are they not using these? Or at least trying them out? Is their some sort of sick and demented attraction these politicians have towards the spraying of pesticides over cities?

BOX 3

HAPPY KIDS DIE IN ACID RAIN

We know this headline makes no sense but we felt like it anyway!

Two quotations, one from *Organic Chemistry of Phosphorus* (1) by Kirby and Elsevier, and another from *Intolerable Risk: Pesticides in our Children's Food* (2) by the Natural Resources Defence Council (NRDC).

(1) "Among the least toxic organic phosphates (OP's) is malathion. However, malathion had a strange hidden drawback. The Agricultural Chemical Approval Scheme said of this chemical: "Particular care should be taken when handling it after recently using organophosphorus materials such as Mevenphos, Parathyon, and Sehradan, owing to the risk of cumulative effects."

Obviously when a pesticide is sprayed over entire cities the chances of it mixing with other chemicals is great. One possibility is that if malathion comes in contact with an oxidizing agent (such as laundry detergent) it will create Malaoxon, which is more toxic. (Darby says: What about pools? And what are the chemical possibilities of the combination of Chlorine and malathion? They don't tell you to cover your pools? And though we know malathion decays slower in water, I doubt that tests have been made on what these chemicals mixed could do to the health of someone swimming in them all day. Let alone what the health hazards are in swimming in a water and malathion mixture).

(2) "With regard to neurotoxicity, NRDC estimates that between 17% to 58% of the preschool population based on lower and upper-bound average residue values, respectively, may have average daily exposures to OP's from consumption of raw commodities alone, that exceed levels the federal government considers safe. This translates into an estimated 3-10 million children out of the current preschool population of 18 million 1-5 year olds who may be receiving unsafe exposure to these neurotoxic insecticides. Exposure to OP's from processed and cooked fruits and vegetables may increase the risk."

This danger is increased if malathion is sprayed in the cities. For one, tests have not been done on the decay rate of malathion on concrete and other man-made substances. Children who play within those environments will come in contact and ingest malathion, i.e. putting objects in their mouths. (You say children aren't stupid enough to put rocks in their mouth? The malathion is mixed with corn syrup to insure its speedy decent to the ground, in addition to attracting the flies. Yummy, corn syrup)!

Another danger comes from the continual spraying of certain areas, which increases the concentration of malathion. What is the safe dosage they should be treating these areas with, and how is that safe dosage affected with continual spraying (especially considering how it decays slower on concrete and in water)? Also, the Allowed Daily Intake (ADI) of pesticides is .02 milligrams/per kilogram of body weight/per day. This is for the regular pesticides used on fruits and vegetables and does not take into consideration the malathion.

Another concern is that tests haven't been done on the effects of runoff water, which will possibly carry malathion to sources of public drinking water, swimming areas and the ocean. (Just think of the mixture of chemicals we've got in the ocean already. Not a fun surfing safari now is it?)

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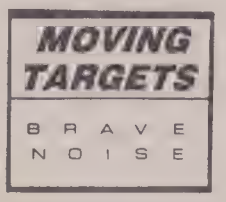

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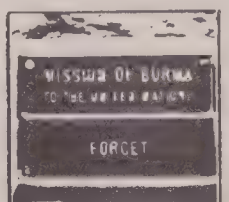

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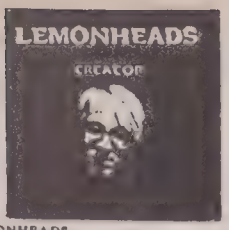

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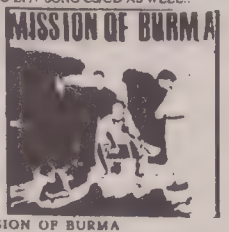

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Interview by Lynn Wilkins

Founded in the beginning of the insipid eighties by Joceylin Fedrau and Dale Stewart, CAPITOL PUNISHMENT have been doing its best to make a difference — and seemingly succeeding.

As true veterans of the punk movement, Fedrau and Stewart (who have been extending their political and social views to the youth of America and Europe for close to a decade now) have been role models for younger generations of punks who weren't around at "The Beginning" of it all.

Things have changed a little since the early eighties. The years have seen two sets of drummers and singers for CAPITOL PUNISHMENT come and go (Fedrau and Stewart play bass and guitar, respectively) and the attitudes of the members, as well as the overall "punk attitude" has altered a bit over time.

The band is currently playing with its third set of drummer and singer. Tim Biskup on drums and Joe Leggett, Jr. on vocals, complete the lineup of the "new" CAPITOL PUNISHMENT.

The following is an interview with the group which was conducted after one of its recent rehearsals on Fresno's west side.

Why and how was CAPITOL PUNISHMENT started and why hardcore as opposed to another style of music?

STEWART: It started back in 1981, we played our first gig on the fourth of July, 1981. We had been putting on shows ourselves (we had been into punk since about 1979 as fans and record collectors) and we figured, "Hey, we need a band, we're putting on a show... why don't we make a band and we can play too?"

Tim Biskup and Joe Leggett, Jr. are CAPITOL PUNISHMENT's newest members. What about the previous drummer and singer?

STEWART: Well, actually Tim and Joe are the third pair of drummers and singers that we've had. When we first started off, we had a drummer and singer that lasted about six months (Eric Tsuda and Keith Johnson) and then we got Ralph (Lotspeich, vocals) and Mike (Branum, drums) who were with us for about five years and Joe and Tim have been in the band a little over a year now."

Has CAPITOL PUNISHMENT's attitude changed drastically along with the change of the members over the years?

STEWART: It has a little bit. It's inevitable because they're different people. It has to change a little bit. But, the basic attitude of the band being a political punk rock band has stayed the same.

BISKUP: I think a new issues have changed too because our interests (Biskup and Leggett's) are different from Mike and Ralph's.

How have the fans reacted to the change in members? Have they accepted it?

STEWART: If you judge it from the gigs we've played, they have. It's almost like we haven't lost a lick. We rehearsed with the new members about three months and got up and did a show and got just as big a response as we did before. We played our debut gig in Fresno last August with just us and the other local punk bands on the bill. There were over 500 people there.

(Directed to Biskup and Leggett). What was it like to go from being a fan of a band like CAPITOL PUNISHMENT to becoming a member?

BISKUP: Well, I was actually friends with Dale and Jocelyn. I would do artwork for them (did artwork for one of their albums) before I was in the band... I had been sittin' home playing, 'ya know, but I'd never really played with a hardcore band before because I couldn't think of any bands I'd want to play with (even though I'd had offers). And then, when I came back to Fresno from living in Los Angeles, they asked me and it was like, "Yeah, yeah!" (laughing). I was pretty excited because it seemed like a band, a hardcore band, I could really play with.

LEGGETT: I moved up from the suburbs of L.A. to go to Cal State Fresno and spun records on the "Hardcore Show" (on CSUF's progressive radio station, KFSR), and I heard CAPITOL PUNISHMENT and thought they were great... Joining the band wasn't that big of an adjustment, I knew Dale before. But, it was neat, I never thought it would happen.

FEDRAU: It was like a dream come true, come on Joe... (laughter).

STEWART: Let's see — how would IGGY POP answer that question?

Okay, we've talked about the ideals changing over the years. How about the actual music — how does it compare to what it was?

STEWART: It's a little different. We're playing more mid-tempo material in the band than we did before. We used to do about 95% thrash tempo and now we do about 50% thrash tempo. So, it's slowed down and one of the reasons is, in this band, the lyrical content has become more important than in the other band.

Let's talk about the "Super Glutton" EP.

BISKUP: Four songs were released in Germany on a 7" called "Glutton for Punishment." So, what we've done is taken four songs recently recorded and put them on one side of a 12" single and put the whole "Glutton for Punishment" EP on the other side, so it's a 12" EP this time.

STEWART: So, it's eight songs on a 12" EP, but it's 20 minutes long, so it's kind of a mini-LP. No, it actually *is* a mini-LP.

BISKUP: Actually, it *is* a mini-LP.

STEWART: Right, a mini-LP.

BISKUP: We'll market it as a mini-LP.

STEWART: Yes, we need to consult with our marketing staff about that!

CAPITOL PUNISHMENT DISCOGRAPHY

1982	*El Salvador* LP	Alternative Tentacles Records
1982	*Clovis* (Cass. comp)	Meathouse Records
1983	*Two Party System* 7"	Stage Dive Recs (bands label)
1984	*Big Deal* + 2 Fresno cass. comps	Stage Dive Records
1985	*When Putsch Comes To Shove* LP	Stage Dive Records
1985	*When Putsch Comes To Shove* LP	Licensed to Destiny Recs.
1986	*Slum With A View* LP	Unclean Records
1987	*Slum With A View* LP	Licensed to We Bite Recs.
1987	*Two Party System* 7"	We Bite Records
1988	*Glutton For Punishment* 7"	We Bite Records
1988	*Jackknifed Rig* (Floyd Comp)	Lookout Records
1989	*Zipyerpantsup* (live)	Destiny Records
1989	*Liquor Store* (7" comp)	Shredder Records
1989	*El Dorado* (comp)	None More Black Records
1989	*Bulwarks Against Oppression* LP	We Bite Records
1989	*Glutton For Punishment* 12" EP	Dick Butter Records

How about the songs on the mini-LP?
STEWART: There's two of our new best songs on the album that we're really pushing, that we're hoping that people will pick up on. One of them is an old ROY ORBISON cover song "In Dreams." We do a thrash punk version of that. And the other song we're pushing is called "Two Hands."
BISKUP: Also, we've got on it the original "Big Deal," written by the very first singer that has never been recorded.
STEWART: Yeah, we never released it before and it was one of the first songs the band ever did back in 1981.
You've been on two American tours and one European tour. Any more touring planned to coincide with the release of the "Super Glutton" EP?
FEDRAU: We're planning to go on tour in October to New York.
BISKUP: And back...
FEDRAU: Yes, hopefully the band will make it back. You're getting that VISA card, right Tim? (Laughter).
STEWART: We're going to work our way from San Francisco to New York. We'll go through the mid-west playing a lot of towns we've hit before. Chicago, Milwaukee, Cincinnati, Salt Lake City, Denver — the places along I-80 and I-70 as it goes across the U.S.

GUITARIST DALE STEWART

What was your European tour like?
STEWART: The fans were incredibly enthusiastic. When we were onstage, it was a blast. We played our first gig in a small town in Germany. We'd only been in Europe a few days. In fact, it was the first time any of us had been there and we weren't sure what to expect. So, we get up there and after a couple of songs they start singing along with the songs and we're going, "Fuck, here we are — a band from Fresno, California and these German kids are singing the lyrics to our songs!" So, that was a real thrill.
You've been around probably the longest of any Fresno band, hardcore or otherwise. What "right stuff" does CAPITOL PUNISHMENT have to keep it alive for so long?
FEDRAU: I think it's 'cause we all WANT to be in a band.
BISKUP: Yeah, being in a band is a lot more fun for us than not being in a band.
STEWART: Well, I'll tell 'ya. I was talking to this guy the other day who was thinking about joining a band that was looking for a bass player. The band had just kicked out its other bass player because he couldn't make it to all the rehearsals 'cause he had to work at night. And so they wanted this other guy to join the band, but he worked more hours than the first bass player, so he'd miss even more practices. And the though just entered my mind, "I would quit that damn job or whatever I needed to do to play in that band." Perhaps, that's one of the reasons we keep doing this band is because of our priorities. It's the most important thing. It's the thing that gives us the most pleasure in life.
What are your views on straight-edged punk?
BISKUP: Straight-edged punk? Well, I'm not straight-edged. I think it's a good idea not to drink too much. Not to do too many drugs — to keep your head straight. I don't know, people should make up their own minds.
FEDRAU: One thing that's real interesting about straight-edge is that there's a real danger 'cause there's certain straight-edged bands that border on being "jocks." They're into building their bodies...
STEWART: ...and keeping clean. Physically clean and spiritually pure and everything *so much*... to a point to where it becomes a real right-wing deal where they really have more in common with Fascists and Nazis than the liberal ideals that punks have established. Punk rockers have always been known for being real left-wing and liberal and that kind of stuff. But, this new breed of radical, militant, straight-edged punks — a lot of them are skinheads...

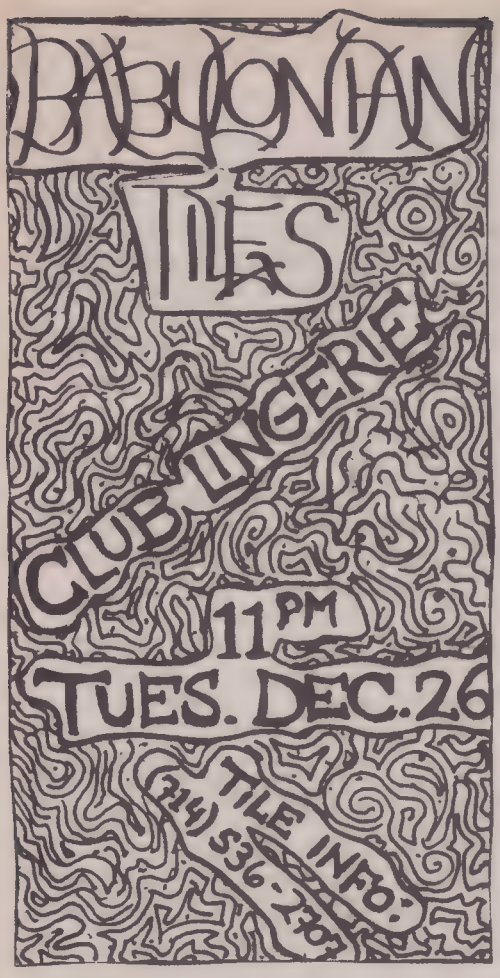
BASSIST JOCELYN FEDRAU

BISKUP: It's becoming a fine line between the skinheads and straight-edge. It used to be the straight-edges were good and the skinheads were bad, and now they're kind of meeting in the middle.
FEDRAU: It's because they have so much in common, like nationalism, patriotism, keeping your body pure. It's unusual that there's a lot of white young men that are straight-edged. They seem to be the majority and that's kind of scary. But, I think the original concept of straight-edge is excellent (no drinking, no drugs, no sex before marriage, basic strict morality) as a backlash against the punks that were junkies and speed freaks who went to shows for a chance to party, to try to inject more intellectualism into punk.
What's one thing you've noticed about punk that's really changed over the years?
FEDRAU: The look has changed and I miss the punk rock look. I loved it. I still do.
BISKUP: Yeah, I think it's changed in that it used to be guys would go dressed as girls and girls would go dressed as guys. People were wearing "costumes" whereas now, you go to a show — you wear your leather jacket, you cut your hair short and wear big boots and that's it. It used to be there wasn't a "set way..."
FEDRAU: One thing that's interesting is it seems the top-40 people are taking over the punk-type look and the punks are going back to the long-haired look of the 60's and 70's... (laughs). It used to be if you'd see a guy walking down the street with a mohawk, you *knew* he was into punk rock. But, now it you see someone with a wide mohawk or something they might be into anything.

SINGER JOE LEGGET

STEWART: They might even be a professional football player! (Laughter).
FEDRAU: There's nothing wrong with it. But, it was a source of identification that has been lost.
STEWART: But, it's good too because now the unifying thing is not how you look but it's the idea. The political stance, the anti-authoritarianism, the vegetarianism, the straight-edge, the anti-commercial attitude, the anti-capitalistic attitude, which I think is better really. It gives substance to the movement.

THE END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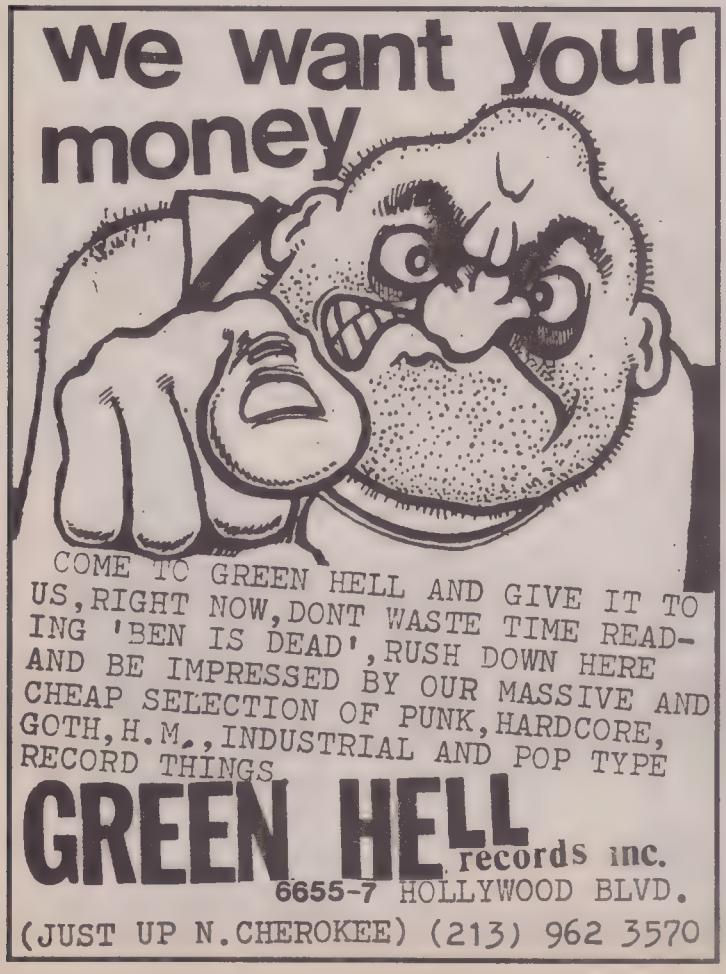
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DISTORTED PONY

BEEN AROUND LA FOUR YEARS AND FINALLY GAINING RESPECTABLE INTEREST WITH THEIR NOISE, DISTORTION AND MELODIES.

By Ethan & Annabelle

ETHAN: We have a multitude of questions for you.

ROBERT: That's okay. We only have three answers - yes, no, and National Geographic.

ETHAN: OK, when did the band start?

DU: 1986 - with Tricia and myself.

TRICIA: I bought a bass.

DU: She bought a bass, that's what it was. And I taught her and Louie Sylva taught her, kind of. I was in another band at the time, and DISTORTED PONY opened for them, as a joke. I broke that band up about two gigs later and said, "Well Tricia, you and I are on our own now." We went through a bunch of drummers, as everybody does...

ETHAN: How do you like your new drummer?

DU: Oh - he, she, it is the best. We finally had one guy, Scott Palmer, for about 2 years, until he moved back to Phoenix, that was fall 86 to Spring 87. Then I went traveling for awhile, and we had a replacement guy before I went travelling. When I got back we decided to get a drum machine, cause we had gone through drummers like underwear and it was getting frustrating. Actually, I was in Paris, and we had this marathon two hour phone conversation. It cost a lot of money, but Tricia had just seen SPK and she said they have this drum machine and they have this oil drum and it's really cool and blah, blah, blah, and maybe we should get a drum machine...

ETHAN: And an oil drum...

DU: We don't... Oh, we do have an oil drum, but we haven't for a long time, and so, we'd just had it with drummers basically.

ETHAN: So what are your main influences as a band... as a sound?

DU: Well, for guitar, let's see... this is a very scary question to answer cause you don't want to get pigeonholed and we've already been pigeonholed in a way.

ROBERT: Yeah, once you start naming specific bands people go, "Yeah, you sound like them."

DU: I can say I look to Bernard al Brecht or whatever from JOY DIVISION and NEW ORDER, I like his guitar playing a lot. Kevin Thompson from NICE STRONG ARM kicks butt, I love his guitar playing...

TRICIA: NICE STRONG ARM is great...

DU: ...N.S.A. is a ruling band. This little squirt from Chicago, I think has the best guitar sound for not-alternative, or standard tuning, that I've ever heard. And then SONIC YOUTH has a great guitar sound, and LIVE SKULL. I would say we take pieces of different bands. As for drumming, I don't know, who do I think is great, who do we admire as a drummer?

TED: Pete DeFrietas

DU: Of ECHO AND THE BUNNYMEN. SAVAGE REPUBLIC.

TED: The guy from LIVE SKULL is great.

DU: Rich Hutchins.

ETHAN: Both of them are great.

DU: Yeah, James Lo.

TRICIA: SCRATCH ACID

DU: Oh yeah, Ray Washam was great. But we listen to a lot Al Jorgensen has done, that 1000 homo DJ's single was unbelievably great. ARSENAL. That EP was great.

ETHAN: What does your name mean?

DU: One day I turned to Tricia and I said, you know, you remind me of a distorted pony.

ETHAN: That's beautiful.

DU: I think she was really face to face or something and I said, if you had a camera...

TRICIA: ...wide angle lens...

DU: ...and you were gonna take a picture of a horse, and it stuck it's nose in the lens... I don't know why, it's cause she was right in my face or something.

TED: So the band's actually named after Tricia.

DU: And I said, "Hey, that be a great name for a band, and she was learning bass at the time, so it was like the perfect opportunity to name the band."

ANABELLE: When was your first sexual experience?

ETHAN: I don't know if that means as an individual or a group.

ANABELLE: Well, first address as an individual, and then as a group.

ROBERT: 13 and never. Oh, I remember the summer of 83...

DU: Picking up the guitar at age 12, May 12, 1978.

ROBERT: First hard thing he ever held in his hand.

ETHAN: So for you, a guitar is really an extension of your penis.

DU: Oh, absolutely! Motorcycles, cars and guitars are all phallic substitutes.

ETHAN: You guys have all this noise and distortion and everything but you still have really good strong melodies. You know towards the end of your songs, you have a lot of pretty stuff and it's pretty poppy. Stuff that most of the bands in Hollywood would be really afraid to do.

TED: Well, since we just moved to Hollywood, we'll probably change.

ETHAN: Most bands aren't really listening to music, they're into this image you know and they worry so much about this image that the music falls apart.

TED: Too many joke band too.

(Yeahs all around)

DU: That thing about the melodies - when I first started listening to pop music, or R&R, there was something about a beautiful or melodic song that could really move you. I think music is valid, or most valid, when it makes any kind of emotion. I tend to write... Rob is writing more aggressive songs and I tend to do the more melodic thing.

ETHAN: That's cool, cause the guitar is like one of the only instruments that can pull that off; it can be grungy and aggressive, and then if you do something really melodic it's really effective, cause it's like a dichotomy between two totally different elements.

DU: You know if you're gonna play melodically, run it through as much fuzztone as you possibly can, otherwise you end up sounding like REM and that's too sappy. An enormously throbbing, aggressive guitar with these sweet, sweet sad melancholy...

ETHAN: Like JOY DIVISION.

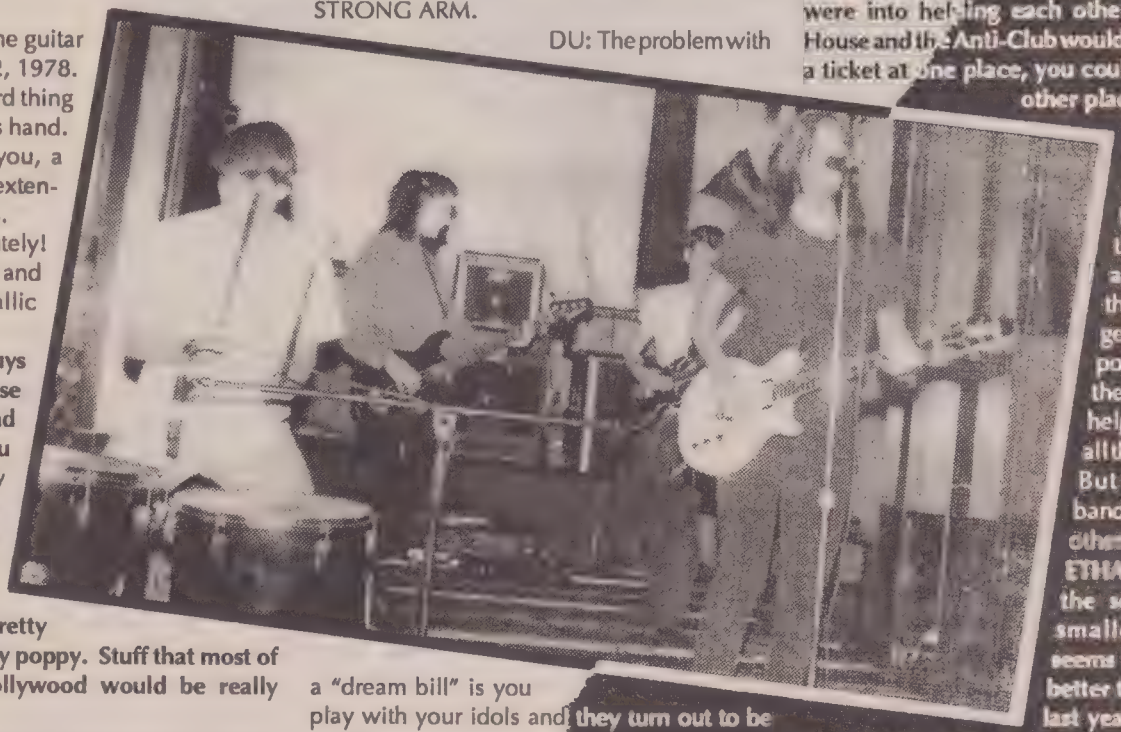
DU: Or 1000 Homo DJ's, that Better Ways, its big and slow, but its really melodic and its really distorted and reverby. So its melodic but its huge sounding, its like a mountain rolling over you.

ANABELLE: What would your dream bill to play on be?

ROBERT: We haven't even thought about it. I mean everything we've had so far is just what we can get.

TRICIA: We wanted to play with NICE STRONG ARM.

DU: The problem with a "dream bill" is you play with your idols and they turn out to be pricks.



ETHAN: Yeah, its like when SAVAGE REPUBLIC opened for PUBLIC IMAGE, everyone was really excited that there were gonna be these underground L.A. bands opening, and Johnny Lydon spent the night fucking up everybody's sound on the sound board.

DU: I've heard that like when BLACK AND BLUE, that old metal band, went and opened for AEROSMITH, AEROSMITH were really paternal towards them... kind of clapped them on the back and befriended them as the new breed, the next generation of hard rock. In the alternative scene, you know, talking to Linda LeSabre (DEATH RIDE '69) and I asked if she got to talk to the BUTTHOLE SURFERS and she said they just kind of stayed in their dressing room... and the CRAMPS were the same way to the NYMPHS.

TED: A lot of people that are big now in the alternative scene have been doing it so long that they're sick of it kinda.

DU: Yeah, they're jaded, they don't really care about what's going on.

TRICIA: BLACKBIRD's been cool to us

DU: Yeah, BLACKBIRD's always been great and really supportive. But I'd have to say, a dream bill would not so much be the bands, but the people in the bands. If you all dig each others music, and your all friends - I think that's the best kind of show to go see. It doesn't have to be all the same kind of music, but if all the bands know each other, it's like a big party and I think that's really cool. I was too young to know, but having heard about the Masque and all the L.A. clubs in the late '70's, that's what it seemed it was all like. Sort of a united scene.

ETHAN: It was a lot like that when I first started going out to clubs. Even the clubs were into helping each other. The Fiesta House and the Anti-Club would, if you bought a ticket at one place, you could get into the other place..

TED: It's still like that to some extent. It's just that their have been a lot of bands that, once they get past a certain point of needing the other bands help, they'll forget all the other bands. But the smaller bands all help each other.

ETHAN: Yeah, but the scene is a lot smaller now. It seems to be getting better though. In the last year, things have kind of taken off. It's totally different in San Francisco than in L.A.

DU: Yeah, it seems like a lot stronger alternative scene up there....

TRICIA: But if you go to any show here, you can think that there's this totally united scene, if you're from out of town.

DU: I don't know, it seems like even alternative shows here, people just aren't into it.

ETHAN: Yeah, I go to a lot of shows and it just seems really boring. People are slamming... and just really trying. When I used to see FLIPPER or BLACK FLAG, the whole room would be tearing apart.

TED: Boy, listen to you jaded old timers talk.

DU: When you read reviews though, it seems a lot of times no one cares about the music, but just being there. It doesn't seem like there's a whole lot of enthusiasm in the underground press.

TRICIA: Maybe they're just not into the bands they're seeing.

TED: Most of the underground press is all metal now anyway. There isn't a lot of alternative press. There's a few. But look at something like the Weekly now.

ETHAN: The Weekly and the Reader used to

both be really dedicated to digging up every show that was happening. Now if you have them both, you get about 75% of the shows, and the rest you have to hear of by word of mouth.

TED: Even the reviews in the Weekly now are all of major label shows and records.....

ETHAN: The Weekly usually won't even list a show that's not at a regular club... they don't really make an effort to keep an underground scene happening now. They're more of a mainstream paper now.

TED: That's what they're trying to become, and that's fine, but it's just not as advantageous to the underground scene as it used to be. And no one has really picked up the slack now that they've changed directions.

ETHAN: Could you imagine a city where there's no underground radio station or press, it'd just be so impossible.

TRICIA: It might be pretty cool....

TED: There'd be more of a dedicated scene.

TRICIA: Yeah, people would make more of an effort, they'd have to think for themselves. It'd probably be much better that way.

DU: The truly dedicated would know about...

TRICIA: And there'd be more enthusiasm cause they'd be there for the right reason.

ETHAN: If you had to categorize yourself, would you say you're an art band, political, or what?

ROBERT: A rock band.

TED: Political.

DU: A good old fashioned, old-time, back to basics, American Rock 'N Roll band.

TED: I wouldn't categorize us.

ETHAN: What inspires your music?

DU: I'd say we're not political or apolitical. There's a politics of individuality in the music, from my lyrical standpoint. There's a spiritual struggle for identity or for finding your own voice, or your own artistic or philosophic standpoint. Your own standpoint period. There's a struggle to maintain individuality in the lyrics I write. We're not so much political as personal; individual oriented.

TED: Everything you ever hear influences you.

DU: Everything you see, everything you hear inspires you.

TED: Or if you hear it, and don't like something, that's gonna influence you to not do that, or to do the opposite.

DU: Yeah, if you're listening to the radio and you hear for the hundreth-millionth time, that way up high on the fret board, whistling guitar solo, that real Eddie Van Halen style, you go, "God, I'll never play that, ever, ever." I think that when Tricia and I first started out I'd let a lot of things slip. A lot of jack-off, gratuitous dumb stuff that I'd never let slide now, because I don't want to rest on cliches. Now I make an effort to not play that way.

ROBERT: So it pushes ya to do something else. There's a set of things that you think are really important. When you see those ideas being reflected in what others are doing, and when you think those people are doing things wrong; not wrong, but not thinking about what they're doing, it kind of pisses you off and peaks your emotions. When you write that song, it gets transferred to the song, and I hope when I write a song, those emotions get transferred to the song and the lyrics. Sort of a transfer of emotions and that idea that you got pissed-off about.

DU: You try to preserve the germ, the first thing that inspired you to write that song, and get it into the music.

ETHAN: Do you guys write your songs by jamming all of a sudden you get your inspiration, or does someone say here's the song?

ROBERT: Mostly here's the song. Either David or I, when we're dicking around at home, will come up with a riff, and then another riff, and you just kind of start putting stuff together. If they don't match, you pretty much know it, and you throw it out and start putting other things together and get an idea of what the song is like. I usually get a song that I think is perfect, and I bring it to the band and they go, "Yeah? Robert, what are you getting at?" Usually there's two versions of a song, a personal one, "my song," that you want the band to play, and then in practice, things get changed around.....

ETHAN: When you guys were in Jr. High, what were your favorite bands?

DU: When I was 12; KISS, the BEATLES, STYX....

ROBERT: Shut-up! You're embarrassing us. I was kind of retro back then....

TED: You were retro last year.

ROBERT: I was listening to a lot of 60's stuff.

DU: I was Mr. 60's. I idealized the 60's.

ROBERT: Yeah, all that acid rock was happening, it was kind of noise and melodies - kind of a cool idea. Fun to listen to and big and over-powering. I think that's what we're trying to do. A different time, a different way, a different sound, and hopefully better songs. It's kind of a combination of that old, free 60's rock noise, combined with pop.

ETHAN: Ted, what were your favorite groups?

TED: I don't know.

ROBERT: He's embarrassed, check him out.

TED: No, a lot of the stuff I was listening to in Jr. High was the early new wave and punk rock, cause my older brothers were listening to it. THE PRETENDERS are great. But I liked The WHO, and SUPERTRAMP, and then TALKING HEADS and HUMAN LEAGUE, stuff like that.

DU: New Wave.

ETHAN: Do you think living together will change your music?

ROBERT: I think it'll make more music, and give us a chance to get together more and work on stuff more.

ETHAN: When was your first sexual experience, you never told us?

ROBERT: Yeah, 13, I told you that's when it was, 1979.

TED: I'm hoping it's gonna be this year.

ROBERT: You got about 5 more weeks.

ETHAN: What do you think of bands like SKINNY PUPPY? They were kind of the first wave of the emperors new clothes, you know, all these bands playing disco, and coming to L.A., and people going to see them cause they're supposed to like them.

TRICIA: I think what happens is that if a band comes from out of town you just tend to go see them cause you don't have a chance to see them as often, where as local bands, you take for granted.

ETHAN: More importantly, what do you think of the whole disco thing?

DU: NITZER EBB was really disappointing. What I hate, it's like, if you take NEW ORDER, some of their stuff is great, and some of it I can't stand, that synth-base sound. That total pumping, pulsing cheese-whiz.

ETHAN: There's no soul to it.

Thanks to Ethan & Annabelle for this last minute interview. Kerin for typing and Ted for typing and transcribing this mess. Hey, Ted, there are no spaces before the commas, ok?

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RECORD REVIEWS

THE ALGEY KREBBS QUARTET - "Parrots on Fire" C.

Ever wonder what the offspring of CAPT. BEEFHEART and Rusty Warren might be like? Or what a cow thinks about while emptying her bowels? Wonder no more! Experimental Jazz bad-boys, "Proof of Utah" have unveiled another closet abortion and the bloody mess is living proof we don't need a god to amuse ourselves. All we need is ALGEY KREBBS and a lyric sheet. Trust me. *-Specious* (Smiley Turtle, P.O. Box 840, Champaign, IL 61824-0840)

BUTTHOLE SURFERS - "Widowmaker!" EP

Another great release from one of my favorite bands. This 4 song EP is loaded with more zany effects that can only be achieved by Gibbt and his crew. "Bong Song" begins with a bong hit and ends with coughing, while "Booze, Tobacco, Dope, Pussy, Cars" goes into the most obnoxious hyper drum machine section I've ever experienced in BUTTHOLE History. The whole thing is pretty hysterical; Three cheers for the purple plastic butthole on the cover. *-Ivy* (Touch and Go, P.O.Box 25520, Chicago, IL 60625)

THE CLINTS - "No Place Like Home" C

Very college radio oriented music that seems to have that Athens sound, much like R.E.M. Fourteen songs ranging from pushing mainstream ballads to REPLACEMENT-type rockers. The strange thing about this is the vocals. Some times they are full band choruses and harmonies and other times are run through effects. I think this gives it the weird edge it needs to make me say "Yeah, it's pretty cool." *-Evan* (Sky Clad Records, 6 Valley Brook Dr, Middlesex, NJ 08846)

DEATHRIDE '69 - "Red Sea" EP

A solid piece of plastic by the LA masters of dark desel music. "Red Sea' is a 3-track EP comprised of religious vestiges and satirical musings driven by the raunchy soul of a band spinning towards hell. I'll take the DEATHRIDE anytime. *-Specious* (Braindrop Records)

DIED PRETTY - "Lost" CD

A not very original Australian band. The first couple of songs have such obnoxious keyboards I couldn't listen to them. Next followed a couple acoustic ballads, standard fare. The next song, Winterland, is such a blatant rip-off of VELVET UNDERGROUNDS "What Goes On," I wanted to puke. After this was more tenderness and shades of REM. Oh geez, I'm touched. It's not that it's so bad but there's just nothing new here. *-Evan* (Beggars Banquet)

DOS - "Numero Dos" EP

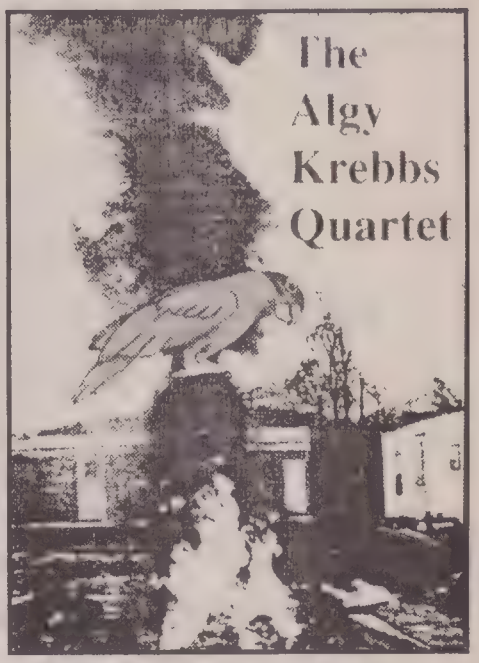
This is the second release from the Mike Watt/Kira combo; I never heard the first one. This is the kind of record you listen to once and say "Hmm, that's kind of different," and put it away. The dual bass combined with Kira's vocals have a very quieting quantity (I mean mellow) and I almost fell asleep each time I listened to it. It was kind of fun watching their faces spin around on the B-side of the record, however. Hearing SONIC YOUTH's P.C.H. with only bass is interesting and they cover a BILLIE HOLLIDAY song as well. A pretty strange turn for an ex-BLACK FLAG and an ex-MINUTEMEN member. *-Ivy* (New Alliance Records, P.O. Box 1389, Lawndale, CA 90260)

HEX - C

This tape was made by two people of extreme brilliance, ability, and substance. To label or categorize this would be an insult but, for reference only, the sound was familiar to THE DREAM ACADEMY, COCTEAU TWINS, KATE BUSH and the singer from THE SUGARCUBES (but much, much more soothing and without that obnoxious male asshole yelling in the background either!). Anyone who appreciates excellent alternative melancholy music must get a copy of this, it's superb. *-Earl* (First Warning, 594 Broadway #1202, New York, NY, 10012)

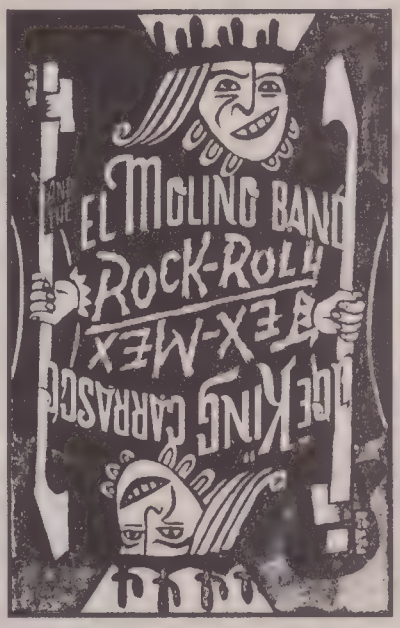
HUNGER FARM - Demo C

I saw these guys play in a parking lot in Huntington Beach last summer and thought they were cool. This tape is great. Ten creative, tight and heavy songs. Reminds me at times of NAKED RAYGUN, but with more of a funk beat. Song subjects are as varied as jarheads in "Tijuana" to a Peruvian frog-boy savior in "El Nino Rana." This is top notch production on a chrome tape and I have a feeling it may be released on vinyl soon. Get the tape in the meantime. *-Evan* ($4 from Slugfest Music, 17294 Los Jardines West, Fountain Valley, CA 92708)



JELLO BIAFRA - "High Priest of Harmful Matter" LP

Rock Music • MTV • Violence • Commies • Masterbational Fantasy • Rock Business • Drug Trafficing • Watergate • FBI • Pornography • Liberals • New Republic • PMRC • Child Abuse • The Funkadelics • Billboard • GE, RCA, NBC, USA Today • Censorship • 1st Amendment • TV Preachers AND MUCH, MUCH MORE packed into 2 full LP's. A behind the mind look at the corrupt who want to control peoples lives. Narrated in full by a man named Jello. This is a must get and may be one in a limited collection of spoken word-type albums which won't get stale by the second listen. *-Darby* (Alternative Tentacles, PO Box 11458, SF, CA 94101)



JOE "KING" CARRASCO and the EL MOLINO BAND - "Tex-Mex Rock-Roll" C

Not really my bag of worms, but this is basically just a fun record combining blues, old rock-n-roll, and mariachi music. They come off sounding a little like a dorky lounge band complete with a horn section and rambling bass lines. You might expect to hear this playing over the speakers at some East L.A. burrito joint. *-Evan* (RIOR, 611 Broadway, Suite 411, New York, NY, 10012)

THE JOLLY BOYS - "Pop 'N' Mento" C

I was brought back in time, to Jamaica, circa 1940. Around

BIAFRA NAME DROPS

In his album, The High Priest of Harmful Matter,

Tipper Gore	20 times
Ed Meese	8 times
Nixon	8 times
McCarthy	7 times
John Denver	7 times
Jesse Jackson	6 times
Frank Zappa	4 times
Michael Jackson	3 times
Charles Darwin	3 times
Butthole Surfers	3 times
Robert Mitchem	2 times
Charlie Chapin	1 time

me are many palm trees and the Caribbean in front of me. The sun is warming, the breeze is light and in the distance are fishermen tending their nets. Behind me, in the market place, women wearing brightly colored wraps and scarves, carry baskets to trade local plentifuls for imported canned goods. As I wander from my hammock, the clouds sway back and forth regulating the sun's strength. I stroll up the lane to the dimly lit cafe where it's about time for something cool and refreshing (and to catch up on the local news and gossip). As I approach the clay covered structure, I hear a quartet of local boys entertaining the residents (as well as themselves!). Folksy Calypso/reggae at it's roots. Heavy on the banjo and bongo's, these guy's are putting on the hits, live. Some older folks having a good time playing music (traditional) that is true and close to their hearts. -*Earl* (First Warning, 594 Broadway #1202, New York, NY, 10012)

MACHINE GUN - "Open Fire" C

Seemingly endless fusion/jazz/progressive music. My head was swimming after this one. It's been a while since I've heard a tape of such well mixed live shows. The difference between live recordings and that of a studio is obvious. The live version captures not only the moments and mistakes, but also the feeling and devotion of the group. (Not to mention the crowd screaming in the background and the sound of the room). Great musicianship and a talented producer made this tape easy to appreciate. -*Earl* (MU NY Records, 111 4th Ave., Ste 5A, New York, NY,.10003)

MEAT PUPPETS- "Monsters" LP

More of the same from the PUPPETS on their 7th or 8th record by now. I've always liked these guys but I wish their records were as truly awesome as they are live. Sometimes this sounds a little too laid back, but there are interesting rhythms and guitar work throughout the whole record. "Attacked by Monsters" comes as close to a metal sound as I've ever heard them do, but isn't nearly as great as "Flight of the Fire Weasel," a speedy instrumental that could have come off their second record. I could really go for a whole LP of stuff this intense but this is still overall a good record and if you ever liked them, pick it up and don't pay attention to the goofy back cover photo. -*Evan* (SST Records, P.O. Box 1, Lawndale, CA 90260).

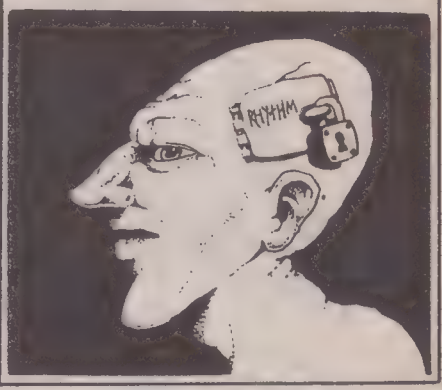
MODEL AMERICANS - LP

MA reminded me a lot of TODD RUNDGREN and DAVID BYRNE and even a smidgen of THE KINKS and B-52's (for brief moments). The lyrics were good (socially aware oriented), except for "Billy," being too mushy for me.

For their sake, I hope they can answer this question honestly, "Guys, you do realize that there's no market for this, right?" I'm not chopping it down at all, in fact I respect the dedication and commitment to doing music for what makes them feel good. (If it makes you feel good, then do it by all means). But, if it's money that their after, they better reconsider about banking in on this album or their style of music. It's going to be hard to catalog and hard to promote (on a large scale). (Then again, what do I know, I've been wrong before)!

The competence level of musicianship and vocal ability rank rather high, which attributed to their album being enjoyable. I liked it enough to play it about five times while doing this review. It's difficult to write about something that sounds so well put together and knowing that it probably won't get the

SAMBA HELL



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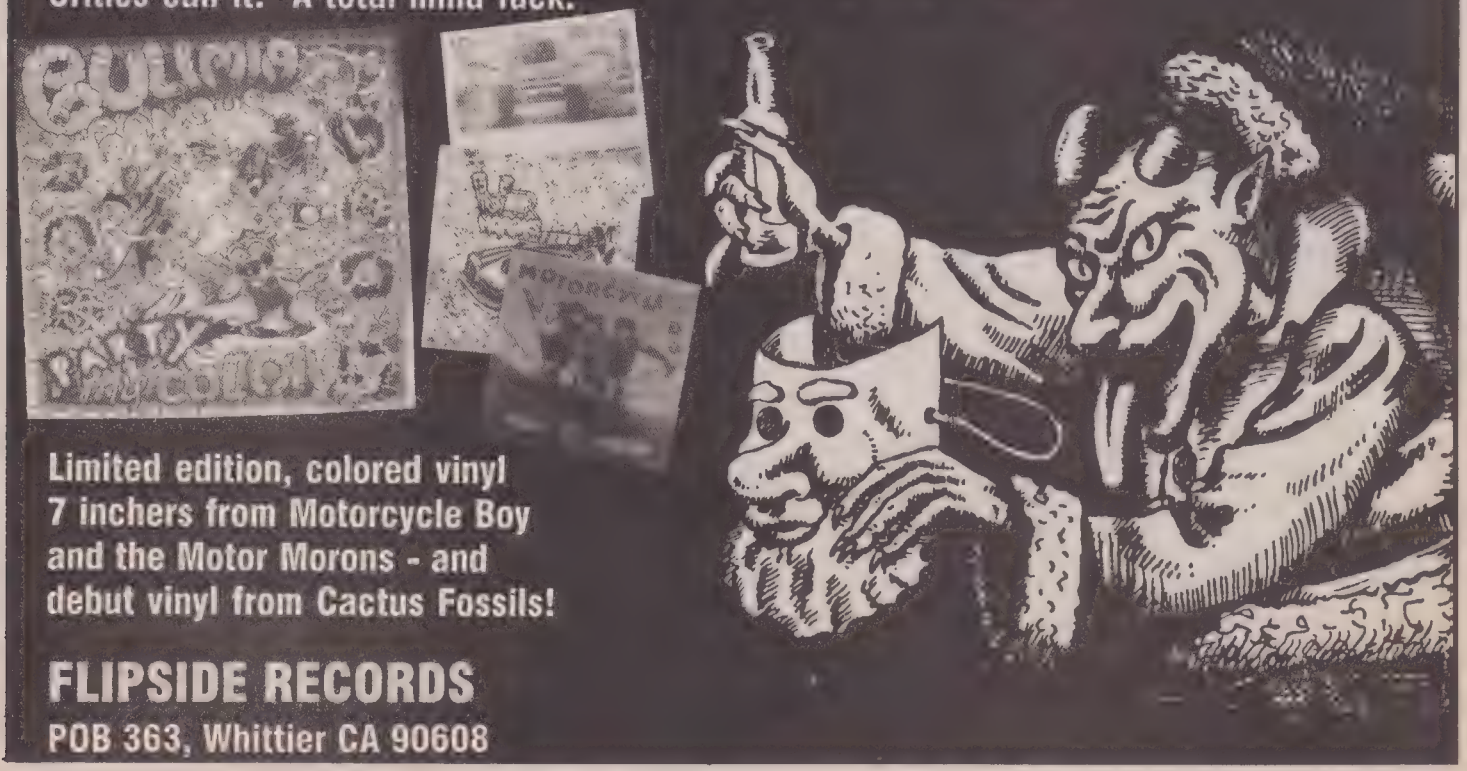

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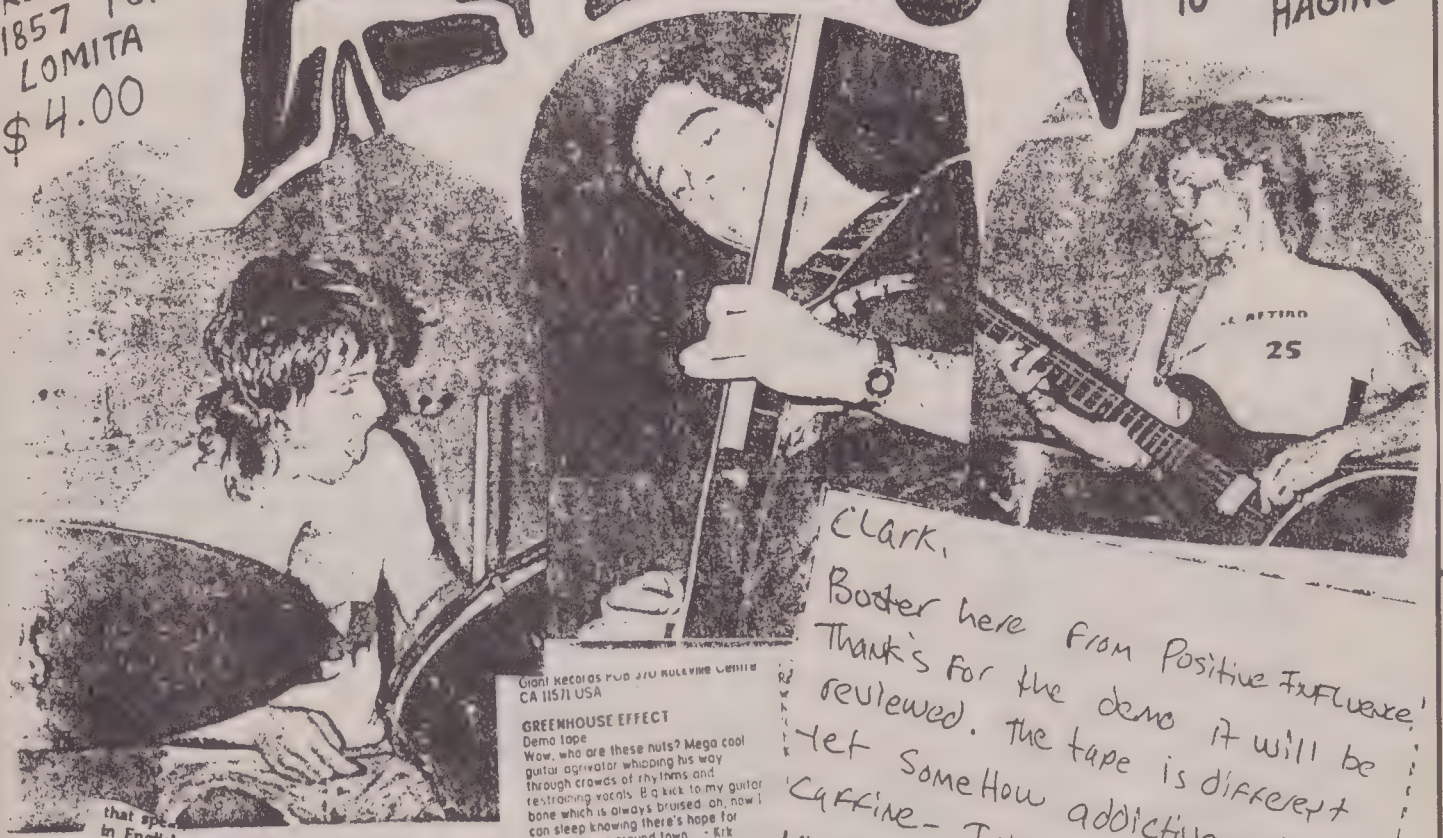

that spe... in English. An ... mild) music. (LP/MC.

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GREENHOUSE EFFECT
Demo tape
Wow, who are these nuts? Mega cool guitar agrivator whipping his way through crowds of rhythms and restraining vocals. Big kick to my guitar bone which is always bruised. oh, now I can sleep knowing there's hope for original music around town. - Kirk
Clark Hagins 251 Paseo De Garcia Redondo Beach CA 90277

...good (though rathe...

★★★★★

THE GREENHOUSE EFFECT, demo tape (Clark Hagins, 251 Paseo De Gracia, Redondo Beach, CA 90277): Kind of cool psychedelic grunge rock with vocals that manage to convey an attitude without stepping too far out of line. It's good music with good use of guitar lines; the rhythms are simple but they do the job. Definite potential to be found here. (T/CS)

COLD-IRON'S

Records, 10 Park Terrace E., #2E, NYC 10034.

GREENHOUSE EFFECT
A part of that not-so-new 60's Meets 90's trip - slow, gaunty, jazzy, arty, psyche - tight, far out. Well produced. Good shit 12 song demo $5 ppd from 251 Paseo De Gracia, Redondo Beach, CA 90277

Clark,

Buster here from Positive Influence. Thank's for the demo it will be reviewed. The tape is different yet somehow addictive. THANK Caffine- I've heard it like 10 times but I dont know the words but the music rocks! I also dig Devo are you going to see them at the Strand? Do you like DC-3? You should check emout they Jam! Well take care and keep in touch.

P.S. Have ...

RECORD REVIEWS

respect it deserves. -*Earl* (Model Americans Fan Club, PO Box 7323 Berkeley, CA 94707-0323)

MORNIN' SIDE - 7" single

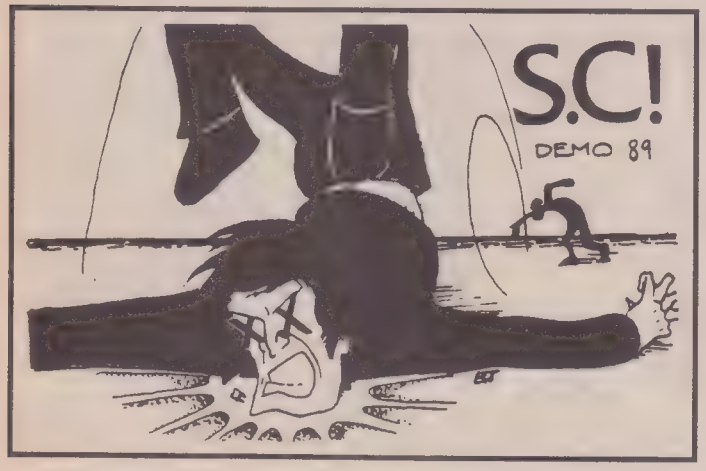
I'm at a loss for how to describe this. Electric folk music? I guess so, that's what the promo sheet said it was. "Is it Love" is a orchestrated tune about poetic lust while "Pick the Flowers" seems like a lament written after a lonely night on LSD. This is quite deranged, bass heavy, slightly operatic and just plain hard to nail down. -*Evan* (Mornin' Side Productions, P.O. Box 27633, San Antonio, TX 78227)

NICE STRONG ARM - "Cloud Machine" EP

A four song cassette with nice strong guitar and nice strong drums. The last two songs, "Faucet Head" and "Life of the Party" are recorded live at CBGB and first appear on their albums "Mind Furnace" and "Reality Bath," respectively. The two new songs basically pack a grinding whalop like their album, very Homstead-ish. Don't miss these guys the next time they play live, either. Very, very intense. -*Ivy* (Homestead Records PO box 800 Rockville Center, New York 11571)

PIG - "Sick City" EP

A great blow your brains out your ass' sicky from the mind behind scraping foetus - this two song EP can only be described as LAIBACH meets ALIEN SEX FIEND in a fit of anger. I could go on and on, but why take my word for it? Give it a spin yourself and see if you don't drip with pork fat within the first five minutes. -*Specious* (Wax Trax, 1659 N. Damen Ave., Chicago, IL 60647)



THE ROTTERS - "Presumed Dead In Japan"

Californians amuck in Japan - call the U.N.! Spaced out cheese punk with lots of solos and gothic vocals. Silly lyrics and a poor production hamper this product. Plenty of fun art though, and an occasional laugh. Could this be SPINAL TAP on the Sex Farm tour? I thought Japan was famous for hi-fidelty. -*Blake* (Baka Records, P.O. Box 931013, L.A, Ca., 90093-1013)

SAMBA HELL - Demo C

(Okay, one issue late, but hey, this here fanzine shit is a high pressure, heavy error-prone, major-coronary, deadline-suffering business. What's one little band and their little demo tape. We want major labels... We want the big bucks. Suits and ties are a way of life MAN! Okay, enough shit on Bernard and waste of valuable space in this fine paper...)

This exciting demo has got a mixture of many musical qualities I crave; quick changes and a extensive variety of styles used (in each song), fine production, competent (?) musicians, "on key" vocals and a swift sense of humor... all that and a strong ethnical backing... you can't go wrong. I will stick my neck out for these guys and help Tower Records guarantee their demo tape. If you don't like it, just return it with your receipt within 10 days and... No, seriously, this is one of the best demo tapes I've gotten yet. -*Darby* (6301 Sunset Blvd. #101, Hollywood, CA 90028)

SITUATED CHAOS - Demo C

New York hardcore that has a lot of potential. Seven catchy tunes that would be really good if the recording was better. Plenty of speedy thrash parts, slow mosh parts and chunka-chunka sections. I could do without the football-style chants on "Blood, Sweat and Beers," however. Fans of the New York hardcore sound would no doubt wish to ad this to their collection. -*Evan* ($3 to S.C., 2766 Janet Ave, N. Bellmore, NY 11710)

SKUNK - "Last American Virgin" LP

Taking advantage of precedents set by SOUL ASYLUM, SQUIRREL BAIT and even AEROSMITH, this band achieves a considerably successful synthesis of all the aforementioned. The yield is a good gut-wrenching power machine. The album vacillates nicely between upbeat folkiness and grim submerged discordance — is that college, or what? In short, some righteous shit. I take exception however to the throwaway "Rosie" which sounds like a GRATEFUL DEAD out take. This aside, "Last American Virgin" makes for a pretty happenin' scumpop slab that wrenches the torso in superior groove torque more than a couple times. -*Blake* (Rough Trade)

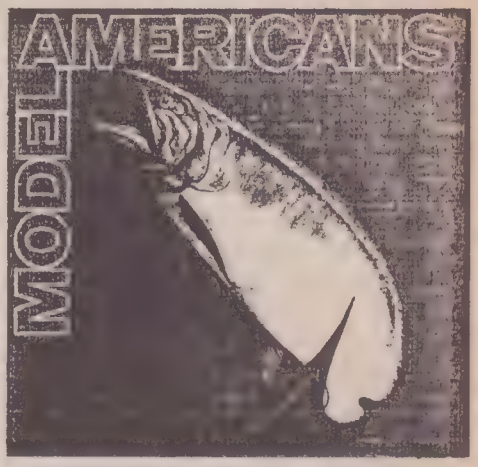
THREE FOOT THICK - "Time to Feed the Ostrich" LP

This is the first record by this St. Louis band and it has started to grow on me. Sometimes they sound like DINOSAUR JR. on tracks like: "Come Up," "Nut" and "King." Other times they get tinges of country in their songs, "Ditty," and "Underground." Well rounded, aggressive and impressive. These guys really do sound like a Homestead band if that means anything to anybody. -*Evan* (Swollen Records, 7625 B Wydown , St. Louis, MO 63105)

THE TRILOBITES - "I Can't Wait Until Summer" LP

The title track was not a strong beginning, even with the sound of waves breaking in the background, it failed to draw my attention.

I hate predictable pop. The only song I enjoyed on the album was "All Hail The New Right," which just so happens to be their cut on the "Young Bloods" compilation album (also put out by rooArt). This song being so much more dynamic and original, it would seem a more positive step in the bands direction. They're good musicians, the potential's there, and it would seem such a waste to have them devote it to power pop. Not that power pop doesn't have it's place mind you, it's just that



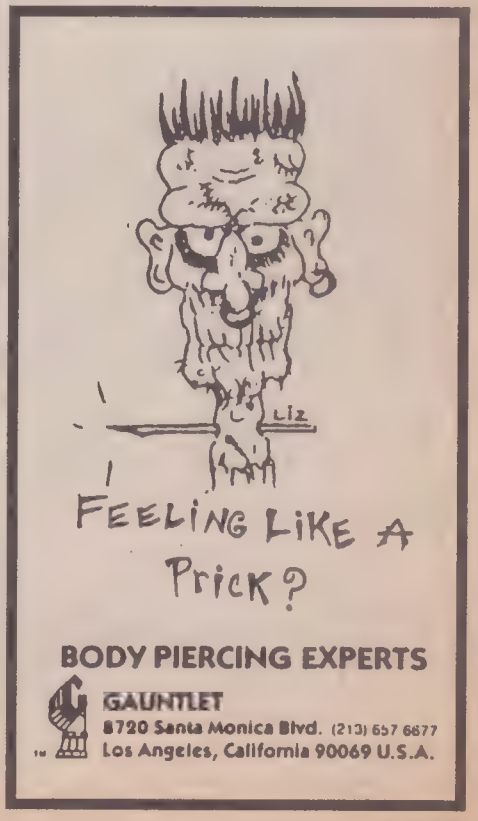
THE TRILOBITES might make a bigger impression (and garner more respect) working on original, non-commercial material. -*Earl* (P.O. Box 338, Hurstville, N.S.W. 2220, Australia)

ULTRAMAN - "Freezing Inside" LP

Tom Lyle's production is immediately clear here as ULTRAMAN hit a classic GOVERNMENT ISSUE bigness in their music. The vocals are very raw, even a bit trying at times — but hey, the shit is punk. This album is good fun for those who like their music on the hard/fast side with older DC stylings. Oh yeah, blue wax for all you collector dicks who like to look at albums (know I do). -*Blake* (New Red Archives)

WARWORLD - "Interstate" C

Experimental Post-Nuclear musings; A trip through the rust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COOL 31 YEAR OLD dude. Into hardcore since 1982. I'm looking for women over 18 (no jailbait) to go to local gigs with, who like the outdoors, alternative music, and guys who aren't alternative conformists. Write me! Ross, 7659 Goodland Ave, N Hollywood, CA 91605.

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HELP! Man in need of assistance! In a tragic move from Hunington Beach to Oakland, I lost EVERYTHING I own! Including nine years worth of records! CRASS, MISFITS, KRAUTE, D.I., SLF, and tons of others. Can anyone help me? Please? Send donations to: Mark Martone, 1463 5th Street, Oakland, Ca 94607.

JERSEY BEAT - Everything you wanted to know about all the pop, punk, scum, grunge and hardcore spewing from the Garden State. $2 postpaid from Jim Testa, 418 Gregory Ave., Weehawken, NJ 07087.

MAKE MONEY (a bit) without compromising: "Collective Neurosis," a new alternative magazine wants submissions!! Poetry, artwork, etc... $$10 for submission we like best: Winnie & Mrs. Mojo, 345 South New Ave, Apt #A, Monterey Park, CA, 91754. Deadline: January 30.

SOUND CHOICE Magazine is a publication of the Audio Evolution Network, an open-minded organization dedicated to the positive evolution of independent music, audio art and related subjects. Send an SASE for more information, or $3 for 96-page sample to SOUND CHOICE, P.O.B. 1251, Ojai, CA 93023, USA.

TYPOS ERRORS BRAINLESSNESS ISSUE #7

I forgot the address for the group **ANIMAL FREEDOM FIGHTERS**, who put on the performance art against animal use and abuse in Venice Beach (and other populated areas & events). It is P.O. Box 5520, Santa Monica, CA 90405

The play review (of Once Upon A Midnight) in #8 was slightly distorted and though I'd like to blame it on one of our psudo-staff members, I am pretty sure it was me (in an altered state) who typed this one in. So, note all English-type errors were not on the part of Tony, the reviewer, but of Darby, the "I think I am, I think I am, I think I am, I hope" editor...

Harry is **Larry** and **Larry** is **Harry**...

Per usual; many, **many more**..

RECORD REVIEWS

infested bowels of a decaying cultural corpse. A one-man achievement, WARWORLD is the dark world of tape loops twisted around sound concrete rhythms. The fascination of the burn ward is the paradox of human nature, the lure of this tape is the paradox of a world at war. An industrial gem. -*Specious* (6301 Sunset blvd. Suite 101, Box 83, Hollywood, Ca 90028.)

THE WATERS EDGE - C

Extremely predictable pop with a college oriented direction. WATER'S EDGE is trying a bit too hard. Originality is a must in this business but it goes beyond just playing "original songs." A blend of MARY'S DANISH, AHA, and MORRISSEY? I'll give them credit for trying and the mix wasn't too bad... -*Earl* (Tru-Star Entertainment, 12226 Victory Blvd., Ste.150 N Hollywood, Ca. 91606)

COMPILATIONS

BACK FROM THE GRAVE Vol 7
WORLD CLASS PUNK Vols 1 & 2

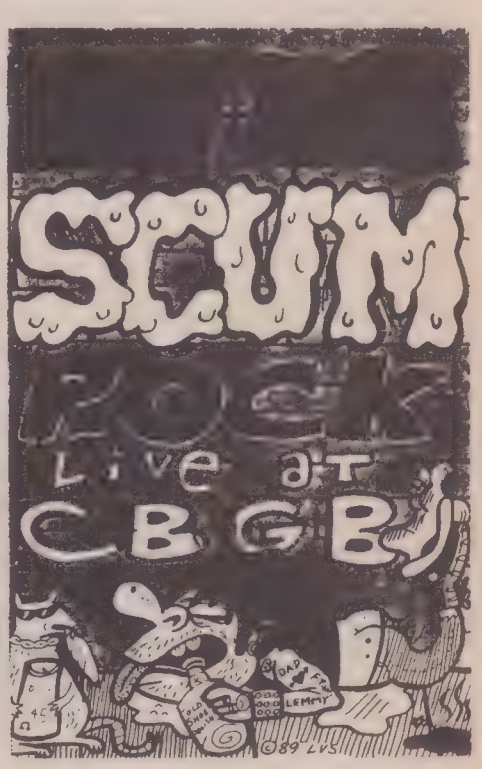
You'd think with all the 60's punk compilations that have appeared over the last decade that there isn't anything that's worth a flying fuck left to provide fodder for another. Once again, Tim Warren's fantabulous Crypt label (write to the below address for a listing of the many groovy discs - ranging from rockabilly compilations to the balls-out full tint DOLLS/SAINTS/LAZY COWGIRLS type buzzsaw trash-punk of the DEVIL DOGS) has proven otherwise with the long-awaited Back From the Grave Vol. 7, probably the most important and monumental '60's comp since the original Nuggets or at least the early volumes of Pebbles. It's really hard to say which tracks are the best ones, because they all rip-a-rare feat for a double album compilation! If you have any interest in this sort of thing, you've got no excuse not to own this.

The two volumes of World Class Punk deal with the overseas counter parts of the cheap beer and hormone fueled teen damage cases who populated the Back From the Grave series. The first volume primarily deals with the Dutch-Beat phenomenon; unfortunately most of the best Dutch grunge seems to have been already issued on the three volumes of Pebbles, devoted to the sounds of the Netherlands and on the Flight to Fury series. True, there's some real winners here, like the SCORPIONS' "Ain't That Just Like Me," FAB'S "Our Little Rendezvous," (token limeys) THE SONS OF FRED'S "I'll Be There," The KINGPINS' "Diamond Girl," and the kick-ass numbers by the MOTIONS and the ROLLERS, but it all seems to pale in comparison particularly to the third Netherlands volume of Greg Shaw's famed series.

WCP Vol. 2 for the most part ignores Dutch beat (except for a lesser Fab cut); while a definite consistent album, little truly hovers above the realms of decency as opposed to sheer genius as in what is by far the best cut, the BLUE STARS' "Social End Product," The FRAYS' "Keep Me Covered," the BATS' "Got a Girl," and the BRANDS' LinkWray-like instrumental "Zulu Stomp." The rest, however good it may be, really doesn't transcend so to speak, being that it's all decent but only few attain the true marks of greatness. In other words, if this sort of thing is new to you than the World Class Punk albums aren't a good introduction, but for diehards like myself, they're good satisfactory listening. -*Mike Snider* (Crypt - Crawdad/Crypt, PO Box 9151, Morristown, NJ 07960))

NEW YORK SCUMROCK COMP - C

A really extensive and diverse chronicle of what is called New York City Scumrock. I think this basically means that these bands aren't arty, pretentious rock-star, or politically oriented. 20 bands and 60 minutes worth of live recording (that sounds good for once) at CBGB and includes snippets of stage talk and cursing directed at the audience. Standouts are the LUNACHICKS, HOLY CROW and REVERB MOTHER FUCKERS. This is raunchy stuff from lyrics to musical styles. It sounds like these bands were having a great time and were probably pretty drunk for most of this. -*Evan* (RIOR, 611 Broadway, Suite 411, NEW YORK, NY, 10012)



- *The names of the authors of each review are stated after them. They are not the opinions of the magazine as a whole, but individual opinions, so keep that minor fact in mind.*
- *Hey people, I know this may sound amazing, but I don't doubt that correspondence with these artists would make their day. Do something crazy, write them a letter. If their music may possibly interest you, why not send them a few bucks for a copy of their latest efforts.*
- *If you sent music (or a zine) in for review and you don't see it here, it may be in our next issue since we've gotten VERY backed up... please be patient. Also, demo's and independents get first priority, while majors are often ignored. (Jack-off metal guitar solo music is also prejediced against).*
- *Because of the small size of this zine we are unable to review recorded music that was released over one year ago...*
- *Everyone who is interested, send in your records, tapes, etc. for review, to PO Box 3166, Hollywood, CA 90028. If possible, please send us two copies - one for BEN IS DEAD, so we can have an insight on your music (for possible show reviews or shows we put together) and one for the reviewer.*

FANZINE REVIEWS

ARCHIE MCPHEE #13 16pgs-n $2

A mailorder catalog with all the right items for your holiday gift giving pleasure. Giant feet, rubber tongues and eyeballs, coneheads, glowing (luminous purple) crucifixes and tons more. -Darby *(P.O. Box 30852, Seattle, WA 98103)*

BATHROOM WALL #3 12pgs-n Free

These guys are sick pigs. I am embarrassed and apologize, as they have decided to list me as their LA distributor in their credits so the list looks bigger. The only thing they've got going for them is the award winning BUTTMAN comic. And perhaps the fact that they give both sexes an *equal* chance to be sexist and disgusting; "Dream of my cunt, and how you would lick, cause in my wet dreams, I'm food processing your dick." And for the opposite, "So put this dick in your socket, fist fuck your love socket, and chant this chant thrice, sisterhood, sisterhood, who the fuck are you. The only thing you're good for is a receptacle for spoo..." Fuck, what's going on in Fresno??? -Darby *(5569 N. 10th #101, Fresno, CA 93710)*

CRUDE #4 22pgs Z $1.50 bi-monthly

This zine focuses heavily on the music and nothin' but the music. Interviews with The VIVIANS and an article/interview with R.E.M. A little confused about it's direction, goes from unknown English bands to VIOLENT FEMMES to (choke!) the L.A. GUNS. Nice black and green pseudo vinyl cover. -Kitty *(8385 French Rd. Alpena, MI 49707)*

DEAD LETTER #5 12pgs-z $1

Interviews with SOCIETY GONE MADD, CHOKE, DEATH PENALTY and MALICIOUS GRIND. A teeny bit of poetry, zine and tunes reviews and all the usual stuff. -Kitty *(Re-Fuse press 7146 Remmet Av #120, Canoga Park, CA 91303)*

DISOBEY #3 24pgs-z 75¢

A little of everything, record reviews, zine reviews, art, comics, poetry, etc. etc. So Cal and Toronto scene reports. CHEESE WEENIES FROM HELL and DISSENT interviews. Anarchist conference article and lots more. -Kitty *(3739 Oak Glen Dr. Newbury Park, CA 91320) (Puts in vegetarian recipies and then slag vegetarianism at the same time w/"cruelty free geeks" comments... strange -Drby)*

DRIPPINGWETTE GAZETTE #12 z $1 postage

Not "deep," but so what! This NJ mag has bad poetry, interesting collages, and really short articles (especially concerning music). Highlights: brief report on Wigstock, cereal reviews, first positive account of a ROLLING STONES concert that I've ever seen in an alternative magazine, and a hopelessly optimistic visit to Hollywood. Lots of band photo's (like WONDERSTUFF). -Omaha *(c/o Jenni, PO Box 127, Wicktunk, NJ 07765) (This is the last issue, at least for a while. May be doing junkmail. Back issues are still available -Drby)*

EAR OF CORN #9 5 1/2x8 1/2 20pgs-z $1

Black background on all pages. Kinda neat. Great poetry section, lot's of short to the gut pieces. ICONS OF SIMPLICITY and MUDHEAD interviews. Zine and tune reviews, too. Sarcastic and biting. -Kitty *(P.O.Box 2143 Stow, OH 44224)*

EXIT #4 (10 1/2x13 1/2) 93pgs $10.00

I sat in a late night coffee shop listening to a talkshow about satanism and thought, yeah, it's happening all over again. The industrial movement is a corpse that looks better with age. Here, you'll find J.G. THIRLWELL'S wonderful graphics, rants by LYDIA LUNCH and HENRY ROLLINS, drawings by RAYMOND PETTIBON, MARK MOTHERSBAUGH, and JOE COLEMAN, pictorials on teratology, New York underground film dominatrixes, and excerpts from NICK ZEDD'S *Whoregasm.* A transcription of Jim Jones' final speech, two pages of obsessive sex/hate towards David Bowie from a failed murderer, and an excellent report on the reality of the universe as one. Not to mention ROBT. WILLIAMS and ROBERT LUTHER 267 who does a truly frightening report on how to concoct poisons and explosives. This is beautiful, but for me, there wasn't anything really new... At best, it can be an indication of the writhing force of the underground during the 80's. -Omaha *(PO Box 1405 N.Y.C., NY 10011)*

GOD SPEAKS THROUGH ME #2 11x17 1pg-z 25¢

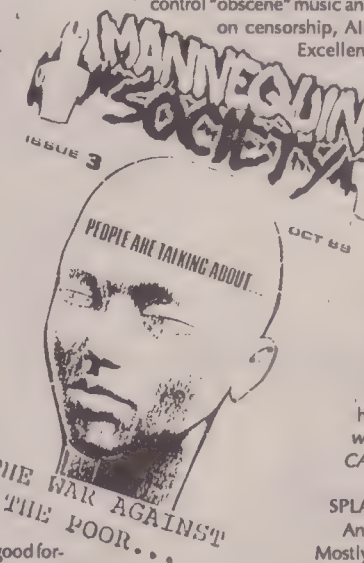
Not a lot of space, 1 page, both sides, but jam packed. Editor, Butt cheese, lays out a very homey zine. This issue is pink for his new baby daughter. Lot's of soul searching prose/poetry, decent comics and a respectable zine review section, almost 30 fairly critiqued. Nicely done, kinda compressed. -Kitty *(320 W. Oak Apt 3, Greenville, IL 62246)*

GROT #5 7x8 1/2 36pgs-z $1

Nice layout, very compact. Mainly interviews including one very funny/disgusting talk with Gwar and their slaves. Plus STEEL POLE BATHTUB, NOMEANSNO, KNIFEDANCE and GREEN DAY. Some music reviews and better than average comics. -Kitty *(151 First Ave Box A NY, NY 10003)*

THE FANZINE THAT HAD NO NAME Vol 2 #1

Interviews with WRECKING CREW, CHRIST ON A CRUTCH and BAD RELIGION. I find this fanzine typical with its hardcore attitude and all but... the "read a book" blurb was a nice touch. -Omaha *(1693 Franceschi Rd., Santa Barbara, CA 93103)*



JERSEY BEAT #38 46pgs-n $2

Same shape and paper as BID with a very good format. An unusual "Secret Lives of Drummers" article that talks with 11 different drummers. Interviews, heaps and heaps of record reviews and some good photos. Ton's o' shit for yer 2 bucks. -Kitty *(418 Gregory Ave Weehawken, NJ 07087)*

LIFE IS A JOKE #5 20pgs $1

Funny stuff for cynical middle-class existentialists or those who have been one. Annoying cartoons and twisted philosophies put together under the title, "Survival Information." I liked the brownie experiment. -Omaha *(2288 Hawk, Simi Valley, CA 93065)*

MANNEQUIN SOCIETY #3 20pgs

Contains an interview of the band SOCKEYE and an article on the NY anti-postering ordinance (which I want to rerun in BEN), but basically the bulk is colleges dealing with social/political problems. About as anti-New York as you can get (ie: NY=death). -Darby *(Nonoxynol-9, PO Box 7792, Rego Park, NY 11374)*

NEW POSITIVE SANCTIONS #3 20pgs-z $1

Put together by two. A guy who likes (speed) metal and a girl who thinks it sucks (which it does). An interesting interview with the BEATNIGS, and others of the PANDORAS, SCREAMING TREES, and some metal bands. Loads of miniscule type records reviews... almost all getting rave or "positive" reviews (they must have been reviewing their own personal collection). Also, bits on Cruelty Free Products, NO to furs, pro-choice, and a cool graphic on TV's. -Darby (103 Downey St., San Francisco, CA 94117))

NO KKK-NO FASCIST USA! Spring/Summer '89 $1

Official newsletter of the John Brown Anti-Klan Committee, an anti-racism organization. This paper is a fine example of fighting hatred and narrow-mindedness with intelligence and information. A very thorough look at racism in America. Articles on Tom Metzer, White Aryan Resistance leader and government racism. Strong focus on nazi skinheads in various parts of the world. Also, anti-racist "good guys," anti-klan victories and lots of letters. The best (current) source for info on this subject that I've found. -Kitty *(220 9th St Suite 443 San Fransisco, CA 94103)*

NO MORE CENSORSHIP #3 16pgs-n $?

Jello Biafra's newsletter *(found inside his latest album: "High Priest..." or send for it -Drby).* Incredibly astute observations written in a clean journalistic style. Focus is on censorship and oppression. Articles on: The attempt to control "obscene" music and art, fascism in Britain, Ginsberg on censorship, AIDS mis-information and more. Excellent quotes from both sides. Very hard to put down and not half big enough. Great stuff. -Kitty *(P.O.Box 11458 San Fransisco, CA 94110)*

OUTRAGED! #1 14pgs-z free

A cruelty-free oriented mag. Informed editorials, MOSHED POTATOES and SCARED STRAIGHT interviews. A hectic 1st issue with it's heart and brains in the right place. It'll be interesting to see how this evolves. -Kitty *(c/o Edward Y. 8721 Stare St. Northridge, CA 91324)*

SPLATTER #3 5 1/2x8 1/2 z $?

An incredibly visual piece of work. Mostly art, comics and poetry. Features the writings of L.A.'s own RINGLING SISTERS. It's twisted but fun. —Kitty *(4122 Prospect St. L.A. , CA 90027)*

VIRGIN MEAT #9 5 1/2x8 1/2 20 pgs $1

Mostly vampire poems and prose, though they're open to other types of stories. Sex, death, erotic violence and a short fanzine and record review section, too. -Ohm-ha *(5247 W. L-10, Q.H., CA 93536)*

VOID FANZINE #2 7x8 1/2 z $1

A skate oriented zine with the pictures to prove it. Intelligent writing, all the usual stuff plus 8, count 'em 8, interviews, scads of zines and records and tons more punk/hardcore/skate stuff. -Kitty *(20338 Keswick St. Winnetka, CA 91306)*

WAR/PEACE 5 1/2x8 1/2 75¢

A mix of found images and harsh world musings. Something nice to have around to flip through. -Omaha *(PO Box 3092, Orange, CA 92665)*

All zines are 8 1/2 x 11 unless otherwise noted. Some codes are N=Newsprint, Z=Zerox copies, O=Offset. If the zine is free, send at least 50¢ for postage. If you make a fanzine we are interested to see what you are doing. We are limited in space, but try to review most zines that are sent. (If you sent us one which should have appeared in this issue it may be seen in the next issue -#9- as we got a bit overloaded and behind schedule -and you should see my apartment right now, scary!!!). We trade with everyone.

GAMMA GAMMA

ACCESSORIES FOR THE AVANTE-GARDE

3790 MISSION BLVD.
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6547 EL CAJON BLVD.
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(619) 295-8374

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(619) 441-9699

1708 BROADWAY
LONG BEACH, CA 90802
(213) 495-3986

543 FIRST STREET
ENCINITAS, CA 92024
(619) 943-1324

'ZINE EDITORS SPEAK !

When in San Francisco at the Anarchy Festival a few months ago we did a short interview was two fanzine editors, the common factor of both being it's focus on homosexuality. One with Bruce LeBruce of J.D.'s, a zine I still haven't seen yet. The other interview with Tom Jennings, of the popular SF fanzine HOMOCORE, who has also put together a few punk oriented shows as well. This interview was done by Darby and Kendon (singer of the Surrogate Brains). So here it goes...

J.D.'s

K: *(speaking of J.D.'s)* Well, it doesn't really get to the meat of the issue...

JDs: There was a lot of meat it that issue.

K: Yeah, there was a lot of meat hanging... Well, like Tom's zine *(Homocore)*, it's like defending homosexuality as a social thing... Yours seems like mindless fun.

JDs: Mindless fun?

K: Well, something to that effect. It's not really hitting the hammer on the head. It's more for your viewing pleasure, or... I don't know but that's what I get out of it.

JDs: Well, I think it's more challenging because it's not as easy for people to cope with those kind of images. Like a lot of people will pick it up and get freaked out, because it's so graphical.

D: What, because there's nudity or homosexual..?

JDs: Not only that, but because we try to create this whole... as if it's an aggressive subculture that's very unapologetic. And it kind of celebrates the intimacy in a frank way... and also, it makes a lot more references to the gay culture itself... like Homocore seems to be strictly for punks who are gay and it has a very punk focus, where as we dip into a lot of gay culture that a lot of punks might not be able to read because they are not as familiar with the gay culture... because gay culture has a whole history that is sorta parallel to punk. What we're trying to do is meld them together. I mean, I've pretty much given up on the gay culture, the gay establishment as it stands, but ideally I think punks should take more from gay culture because there is a lot there that's really important. Like a lot of political activists, a lot of roll models and things like that, from before gay culture was turned into strictly rich clothes...

D: So, you say you're not into the gay establishment?

JDs: Yeah, the way the gay culture has developed has totally alienated me. I still like going to gay bars and stuff like that but I always feel outside of that culture.

D: How do you group yourselves (the zine) with others who are gay without separating yourselves from those who are not?

JDs: Cause we are like a punk fanzine, we don't really consider ourselves a gay fanzine even though we do pull a lot of stuff from gay culture. So we gladly trade with people who do straight fanzines and get interviews with them... we don't try to be elitist in any way. Like gay separatists or lesbian separatist groups have that kind of arrogance that we try to stay away from. That's the first time I've run into that, since I've been here (SF).

D: Where are you from, Toronto you said? How is it there?

JDs: It's about 500 times worse than it is here.

D: San Francisco is probably the easiest place to feel free, or be open?

JDs: Yeah, yeah it is.

D: Even in LA you don't see very many guys with guys and girls with girls...

JD: You can't walk down the street hand in hand with a person of the same sex in Toronto, even in the gay ghetto.

D: You have a problem with gay bashing?

JDs: Yes, skinheads especially. Like I was necking with a guy at the PUSSY GALORE, GOO GOO DOLLS show here. If you tried that in Toronto you'd be out the door so fast. So, that's one good thing about it here. Also, the hardcore scene here seems a lot more relaxed. Toronto seems about five years behind the times, it's still into this really macho thing...

K: You were just saying how you hook up with straight zines or zines that aren't based on homosexuality... I just have a real problem seeing a whole lifestyle coming out of a sexual preference... It's just like saying, well, I like to fuck dogs, so I deserve rights too and there should be certain laws to liberate whatever I feel like doing...

JDs: I think it's only natural for gays to start congregating together when, if two of the same sex people walk down the street and get fucked up... You want to form some type of solidarity to fight that. I mean that's only logical.

D: How do you like *Homocore*, and what do they think about you?

JDs: They're really great. I think we have a different purpose though. *Homocore* is more politically focused. I consider it the gay *Maximum Rock N Roll*, it's very information oriented. So it serves as a purpose for networking. We're really more into...

?: Juvenile Delinquent kind of stuff.

JDs: Yeah, and like fiction and drawings and stuff. We tend not to be, we sort of refuse to be politically articulate in terms of spelling out politically issues. It's all implicit. It's implicit in the stories. It's implicit in the drawings. And we steal a lot of old stuff too, from everywhere. *Homocore* is more current. So like I would steal old pornography from the fifties, like naked men, who look totally punk right, then I put it in and pretend it's our friends or something, and people are like, "who is that hot guy." And I'm all, "well, I'd give you his number but he's probably fifty years old by now."

HOMOCORE

D: I wanted you to explain a little bit about your zine? Like your goals with what you're doing with it?

Tom: Well, I was just so dissatisfied with everything that called itself gay, not everything just most things. One was to do something that wasn't just so ghetto-ized. It's very blatantly gay and overtly gay but didn't exclude straight people... to unite both scenes. Because I don't just hang out it gay places and all my friends aren't gay...

D: I remember reading something in the last issue about *J.D.'s*, it seemed like you didn't like it or something...

Tom: Really? Oh no, not at all. Oh, there was a bit of an ongoing thing with the *Advocate*, a very definitely mainstream gay male stupid magazine. And there coverage of some *Homocore* shows, and their coverage of *J.D.'s*. They just keep editing out all the women... it's a really weird thing. They're only into this really narrow definition of things. And just like the mass market does, it's just a gay version of the mass market. Like "our way is the right way" and they edit out anything that doesn't sell magazines and stuff. They ignore all the women in *J.D.'s*, and it's like 2/3rds women. They did it repeatedly, and they covered the Homocore show and only mentioned the guys who came.

D: I wanted to ask... for the homosexuals grouping themselves, sometimes it makes it seem like they're alienating themselves in some ways...

Tom: That's what straight people always say. And I was never one to make a big deal out of it myself, everyone else was. It's just a bit of reality, you know who your friends are. When fag bashing goes on straight people don't come help, gays have to defend themselves. Like black people have to defend themselves, and women have to defend themselves. That very remark is homophobic, you're sorta saying, "Well, why are you separating yourself?" Like I'm not separating myself, I'm being pushed out. It's a big fucking difference. And that's the whole basis to where the homophobic stuff comes from... (For gays) it's like self defense. So the idea of what I wanted to do was to make it more like, look, Homophobia is not the gay issue. It's not my fucking problem, it's your problem. I mean it's my problem that it's being done to me, but it's in their fucking heads... It's not time for us to change, it's time for them to change. And that's where it is at. As was pointed out very clearly on Friday morning at the assembly.

D: I wasn't there.

Tom: Yeah, I missed most of it. I'd find somebody who was there and talk to them about it. Yeah, talk to Deak about it - ask anyone who was there.

This part didn't record, but the story was, if I remember correctly, that during one of the major assemblies at the anarchy gathering, the question arose of who there was actually homosexual. The surprise was that almost half of the people there admitted to being homosexual. Though anarchists have more liberal views, it seems homosexuality is still difficult for many to accept.

Tom: It's this thing like, "Oh, it's only those faggots over there who are necking who are the only ones (gays) here." Bullshit, it's half the fucking crowd.

Deak: Yeah, it was really well illustrated to the heads there, also known as breeders, that we're really not going to tolerate it (homophobia). And we're (gays) really a significant part of this gathering, and there's really no excuse for it. I have not heard of any homophobic instances (at the gathering) since, I think that the word got around and it had a really positive affect.

To get a better idea of these fanzines why not write them for a copy. Homocore ($1) c/o World Power Systems, PO Box 77731, San Francisco, CA 94107. I don't have JD's address, but Homocore could probably get it to you.

THE NEWS OF NOVEMBER '89

SUNDAY	MONDAY	TUESDAY	WED	THURS	FRIDAY	SAT

This calender includes events which occured last month. Some will directly affect your life and/or infringe on your constitutional rights, others which may interest you. All taken from the LA Times (not TV but still not THAT much better).

OCTOBER 31

U.S. CONSTITUTION *(here today, gone tomorrow).* People are (again) arrested for burning U.S. flags after ban went through earlier in October.

EPA is charged w/ not enforcing the Clean Water Act by letting over a BILLION POUNDS OF TOXIC CONTAMINANTS TO POLLUTE NATION'S WATERWAYS.

"BUDGET CUTS" caused 13 LA WOMEN'S HEALTH CLINICS to be shut & others to reduce services. 5,000+ unwanted pregnancies are predicted.

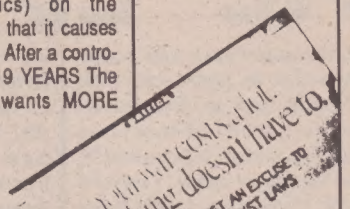
1 ABORTION foe picked as Surgeon General, Bush's own doctor withdrew because of his pro-choice views.

House approves $3.2 billion for war on drugs.

With devices hidden in flashlights, LA's CHP will give breath tests to unexpecting motorists. "We believe this program is compatible w/ search & seizure & implied-consent laws."

2 FDA is still unsure about banning the *controversial* RED DYE NO. 3 (in food, drugs & cosmetics) on the grounds that it causes cancer. After a controversial 19 YEARS The House wants MORE studies.

3 Thousands of refugees are "let go" from East Germany.



4 U.S. rejects call to repair New Zealand ties because New Zealand refuses to permit U.S. nuclear-armed or powered ships at their ports. U.S. claims "nuclear-free zones are unhelpful."

EPA to ban Alar on all foods in Nov - says residue will be zero in 1991.

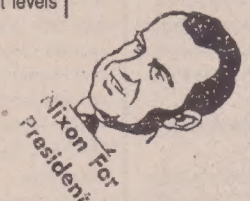
BUSH SAYS HE WILL KEEP QUAYLE on the ticket in '92.

5 14 yrs after scientists found illegally high residues of the cancer-causing drug SULFAMETHAZINE in pork & beef they are finally considering a ban.

6 U.S. & JAPAN REFUSE DUTCH proposal to stabilize corbon dioxide emissions (major cause of greenhouse effect) at current levels by the year 2000. Britain & USSR also have strong reservations.

Nixon quietly visits Bush on visit to China.

7 U.S. MAY REWARD % of cash seized in drug raids to tipsters - after divvy by investigation agencies.



8 Air Resources Board imposes restrictions on aerosal sprays -- may result in ban. Aerolos spew to 5 tons of smog a day country wide.

Congress enacts federal $4.25 min wage (will be 4.25 in 1 1/2 years). Calif w/ current $4.25 min not affected. Ex-Pres Reagan opposed increase during whole 8 yr term.

9 Gay agenda takes beating: In Irvine, voters approve a measure to exclude homosexuals from protection of the city's human rights law. In Concord, voters repealed ordinance barring discrimination against people with AIDS. In San Fran., voters regect law to permit unmarried "domestic partners" to register their relationships at City Hall.

10 To placate a "vocal segment" of the religious right, guidelines for science textbooks will alter by no longer refering to evolution as "scientific fact." *(bye bye Darwin)*

11 WHO calculates 5 million infected w/ HIV, 600,000 have died. By year 2000 HIV infect population will rise to 15 million & AIDS at 6 million (higher if disease spreads to Asia).

12 DESERT CENTER, CA - Navy warplanes *accidently* bomb desert camping area, wounding 1 & terrifying others. 2nd time this has occured in 2 yrs.

Navy comisioned 3.5 billion nuclear aircraft carrier. Official says US must keep military strong - says reforms in Europe caused by US military stregnth.

13 Hundreds of 1000's of pro-choice activists rallied in 120 cities throughout country warning politicians they will be holding them accountable in next years elections and beyond. White House says abortion laws will not be deciding issue of next years elections -- as it's a "matter of priciple" not politics.

14 Brazil holds nations 1st democratic pres. elections in 29 yrs.

Czech's drop limits on exit permits for travel West.

State Court of Appeal ruled cities may require applicants for jobs as police officers to submit to polygraph tests. Panel noted the right to privacy was "not absolete."

15 Citing "questionable" findings in previous studies, the US EPA has ordered more *long-term* investigations on potential hazards of malathion. *(They're studying it after the fact???)* LA County Board of Super's called to re-eveluate methods used for fighting the medfly but refuse to delay further spraying.

16 House leaders win Bush support to raise annual congressional saleries by more than 33% ($120,000) in next 13 months. Details of proposal were made public less than 24 hours before the house vote. *(The house votes on their own saleries ???).* Will cost taxpayers an estimated $70 million.

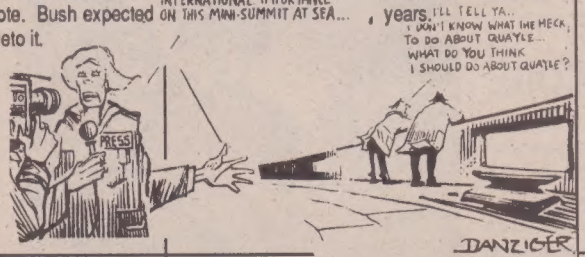
17 Bush administration demonstrating its desire to preserve ties w/ Chinese gov, has launched drive on Cap. Hill to kill legislation that would allow 1000's of Chinese students to stay in USA. As long as requirement to return hovers over students heads they will be too afraid to engage in political activities.

18 Groups launch campaign to defeat White House proposal that would prevent state from imposing more stringent pesticide restrictions than federal gov.

19

20 Senate approves bill to allow 30,000 Chinese students to stay in US w/ unanimous 403-0 vote. Bush expected to veto it.

21


WE CAN'T HEAR WHAT THEY'RE SAYING, BUT MR. GORBACHEV AND MR. BUSH ARE SURELY DEEP INTO ISSUES OF INTERNATIONAL IMPORTANCE ON THIS MINI-SUMMIT AT SEA...
I'LL TELL YA.. I DON'T KNOW WHAT THE HECK TO DO ABOUT QUAYLE... WHAT DO YOU THINK I SHOULD DO ABOUT QUAYLE?
PRESS
DANZIGER

22 East German leaders assure W Germany that free elections will be held in 2 years.

23 Abortion case before the US supreme Court agreed to settle out of court. Settlement obligates the state (Illinois) to drop regulations requiring clinics to staffed like hospitals.

24 The Federal Center for Disease Control says "statistically significant" links exists between supplement L-Tryptophan and a blood disorder (Eosinophilia-myalgia syndrome)

25 Under little notice, new law passed allowing law enforcement officers ability to seize the license of those who fail or refuse a blood-alcohol test.

26 The Department of Justice has filled suit against the city of Oakland, challenging the constitutionality of its nuclear-free ordinance.

27 Pieces of Solar max, a 5,000 pound satellite that collected info on solar flares for 9 years, is set to crash to earth. *(Is that what's going to happen with ALL the nuclear generated satellites??)*

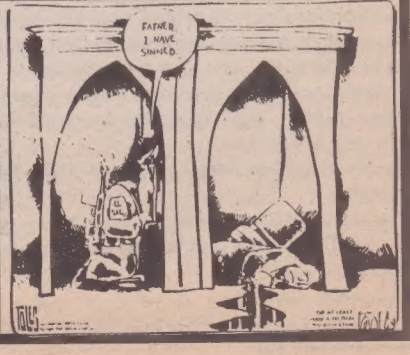
Hungary hold its 1st free vote since 1945.

28 Swiss citizens vote to keep army though it has sparcely fired a shot in anger during 4 centuries.

Amtrak is tried for illegally dumping raw sewage into Florida waterways. Amtrak threatened to suspend service to Florida if state pressures the case.

29 NY police gets $58,000 telephone bill making calls to dial-a-porn.

30 Some pro-choice activists are developing an underground movement in the event of further limits on abortion. New strategies in abortion techniques include: herbal potions, the French pill, and an extraction technique.



stories

ALCOHOL DE JUVINAL HAPPY

by Kitty Beat

The spirit of youth was exultant. Fat and sassy on a diet of righteous indignation with taste o' freedom on the side. He came into his own. Calling together his ever increasing flocks, he leapt into an orgy of rebellion, hedonism and experimentation that shocked even the more liberal of the time. For too long had this spirit been restrained. For infinite amounts of time had he been fed only bright fleeting sparks of true life. Youth had become a majority. And with the power of this majority did the spirit of youth party and protest, fight and fuck. Placing flowers (benevolent sexual symbols) into gun barrels (malevolent sexual symbols) he symbolically reversed sexual roles. Clad in bright rags of velvet and satin, the spirit of youth danced thru the decade. Hand in hand with neology and idealism, he over ran the countryside. He fucked prude tradition in the ass, bragged about it and sent her on her way.

Ah...but too soon there were signs that the party was coming to an end. The protestings had not changed the world. Free love was not enough to dispel the hate that poured from the rednecks like whisky fumes. And his flocks were rediscovering the value of the dollar. The spirit of youth gave one last Samson wail of revolt and cut his long locks to the skin. Partied more furiously then ever, drank tequila and stuck needle after needleful of narcotics into his arm.

The spirit of youth was asleep. Sitting against the wall of the bathroom with his chin on his chest and his forehead on the lip of the toilet. Outside the window faint disco music could be heard, along with the saccharin bright chatter of coke heads. The spirit of youth leaned foreword and puked into his love beads.

There was bright sunlight and the evil whine of dissent singing it's duet with nihilism. The spirit shut the window and the shade. In the gloom of the day after he looked in the mirror. He saw a pale creature, thin and gaunt with filthy short hair and deep grey eye holes. Someone had replaced his love beads with chains while he slept. He staggered back and turned to face the image again. There was a mask of dirt and apathy on the face but still the faintest glimmer of bravado. The spirit of youth stared and straightened up. He growled out the image and sneered, "You fucking punk," he said. And opened the door to go back outside.

SUMMER RENTAL

by John W. Hart

FUMP FUMP FUMP
I had never seen a naked woman before.
FUMP FUMP
I had never smoked marijuana before.
FUMP FUMP FUMP FUMP FUMP
My friend's older sister and boyfriend
were wrestling
in the second position.
FUMP FUMP
Her boobs jiggled back and forth
as he bumped against her.
FUMP FUMP
I had to pretend I was asleep.
FUMP
not moving
not breathing
FUMP FUMP
"That's it," the boyfriend said.
Then we all dozed off
moist and
satisfied.

THE SENSITIVE EDITOR

by Jeffery Gomez

Aahhh,
I thought,
laying down the manuscript,
this poem sucks.
But should I publish it?
I mean,
he is my brother,
and he is dying of cancer
with no money in the bank
and hospital bills
up to the tubes in his ass,
but still,
should I print his lousy poem about love?
(probably written for some second rate chippy
of a nurse besides)
Nahhh,
I thought, throwing the page away,
let him die
thinking he was nothing,
I've got a magazine to run.

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